

MUSICAL AMERICA



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MUSICAL AMERICA

Furtwängler Accepts Offer By Chicago Board

CHICAGO

WILHELM FURTWÄNGLER, conductor of the Berlin Philharmonic, has accepted an offer to serve as guest conductor of the Chicago Symphony during the 1949-50 season, but there is some doubt that the engagement will materialize. According to a dispatch printed in *The New York Times*, Edward L. Ryerson, president of the Chicago Orchestral Association, has denied that Mr. Furtwängler was ever offered the position of guest conductor. He was quoted as saying, "We have not made that kind of an offer. All I can say is that negotiations are in progress and that so far we have reached no agreement."

The confusion seems to have arisen from the fact that the Chicago orchestra has admittedly been attempting to secure the German conductor as its permanent director, a position vacant since the dismissal last May of Artur Rodzinski. Mr. Furtwängler was unable to accept the permanent position because of European commitments. The fact that negotiations were going on was made public, but there was no statement on the subject from the conductor.

Then, on Dec. 15, in Vienna, where he was rehearsing with the Vienna Philharmonic, Mr. Furtwängler announced that he had accepted the offer to serve for eight weeks as guest conductor. Obviously enthusiastic, he said, "I am not worried about the Chicago Orchestra. My old colleague, Hans Von Bülow, always said, 'there are no bad orchestras, only bad conductors.' I have never heard the Chicago Orchestra, not even on records, but I know its reputation is one of the best." Mr. Furtwängler stated that he planned to leave for Chicago about the first of October, after conducting in Salzburg and Switzerland, but was not certain of the exact dates of his Chicago engagement. Alfred Dietz, his Austrian manager, confirmed the October date, but added that the conductor might go to Australia before coming to the United States.

Salary details were not disclosed. An intimate friend of Mr. Furtwängler's described the Chicago salary as "in the neighborhood of \$50,000." Mr. Furtwängler himself said only, "What I asked for, I got."

Other sources said that the engagement had been confirmed in Chicago, but that until a schedule had been drawn up and forwarded to Mr. Furtwängler no definite dates would be released.

Three Opera Houses Hold Openings in Italy

DECEMBER 26 saw the opening of three opera seasons in Italy. Rossini's *Mosé in Egitto* began the Rome season, and Verdi's *Un Ballo in Maschera*, the Venice. *Il Trovatore*, conducted by Victor de Sabata, was the first opera at La Scala in Milan, with Kurt Baum singing Manrico, and the American soprano, Lucy Kelston, substituting at the last minute, singing Leonora.



At a benefit concert given at Carnegie Hall on behalf of the United Jewish Appeal of Greater New York, Leonard Bernstein, the conductor, and Yehudi Menuhin, the soloist, chat with Mrs. Franklin D. Roosevelt, who delivered an address, and Henry Morgenthau III, who introduced Mrs. Roosevelt to the audience

Hans Kindler Resigns Position As National Symphony Leader

WASHINGTON

HANS KINDLER, founder of the National Symphony and its conductor for the past seventeen years, announced his resignation on Nov. 30, while the orchestra was on tour.

Mr. Kindler, in a statement from New London, Conn., said, "I have been invited, on behalf of the board of directors of the Washington Symphony Association, to be the conductor of the National Symphony orchestra for the season 1949-1950. I have declined with thanks, and have sent my resignation to the board, to take effect when I will have fulfilled my obligation for this current season. My resignation has been accepted." He gave no reasons for this decision.

Simultaneously with the release of this statement, the symphony board announced the appointment of Howard Mitchell, 37-year-old American, as conductor. Mr. Mitchell, first cellist of the orchestra, has been associate conductor for the past three years, and has been a member of the orchestra for fifteen years. Born in Nebraska and schooled in Iowa, Mr. Mitchell continued his musical studies at the Peabody Conservatory, in Baltimore, and the Curtis Institute, in Philadelphia. In February, 1947, Mr. Kindler's sudden illness enabled the young cellist to conduct the orchestra for the first time.

Mr. Kindler, at one time first cellist of the Berlin Philharmonic, and later of the Philadelphia Orchestra, came to Washington to found an orchestra in 1931. His determination to overcome the conditions peculiar to the depression years and the years following, and his faith in the need for an orchestra in the capital won for him the first enduring efforts on the part of the Washington public to support an orchestra.

Mr. Kindler's recent seasons have been somewhat stormy. Last winter, criticism reached such a point that a public meeting was called, at which those present voted, by a majority of three to one, that he be retained as

conductor. Many who criticized were not fully aware of the enormous difficulties which beset the very existence of a symphony orchestra in the nation's capital. This city is essentially transient; many Washingtonians continue to maintain residence in other cities, and prefer to support their home orchestra. This condition has an important bearing upon the financial condition of the National Symphony.

The repertoire during Mr. Kindler's regime has been remarkably catholic, omitting only the presentation of symphonic works requiring choral forces of great size. Perhaps this omission was justified, since Washington is only now beginning to enjoy the first fruits of a decade's choral renaissance. The prominence given to American works in the orchestra's programs has been notable, and young composers have found a particularly sympathetic champion in Mr. Kindler. Guest conductors during Mr. Kindler's regime have included Georges Enesco, Igor Stravinsky and Bruno Walter; and the soloists have characteristically been of the first order. Perhaps financial conditions account for the fact that an unusual number of the young conservatory graduates among the orchestra's personnel remain with the National Symphony for only a few years before leaving for other positions. Mr. Mitchell's first announcement revealed that negotiations are in progress with Pierre Monteux and George Szell for guest appearances in Washington next season. J. E. Mutch, manager of the orchestra, is also discussing possible engagements with Bruno Walter and Ernest Ansermet.

Meanwhile, the Baltimore *Sun* proposed in a recent editorial that a merger of the National Symphony Orchestra and the Baltimore Symphony be studied. Members of the National Symphony Board thus far have commented only vaguely on this proposal.

THEODORE SCHAEFER

Philadelphia To Have Season At Robin Hood Dell

PHILADELPHIA

THE Robin Hood Dell series will open on June 27 and continue for six consecutive weeks, with a total of eighteen concerts, according to the 1949 plans announced by Frederic R. Mann, president of the new board of directors and manager of the Dell. A contract with the musicians of the Philadelphia Orchestra, represented by Frank Liuzzi, president of Local 77 of the American Federation of Musicians, was signed before Christmas. Eugene Ormandy will open the season as conductor, and among those to follow him will be Leonard Bernstein. Soloists already engaged include Artur Schnabel, pianist; Jascha Heifetz, violinist; Gregor Piatigorsky, cellist; and Oscar Levant, pianist.

A special feature of the series will be the appearance of Igor Stravinsky, as conductor, and of his son, Soulima Stravinsky, as piano soloist. Mr. Stravinsky will include his newly revised version of *Petrouchka* on the program, in its first performance; and Soulima Stravinsky will perform his father's *Capriccio*.

To meet all tastes, the Dell's summer program will include a leavening of popular music, with Hollywood motion picture and stage stars, according to Mr. Mann. Seats will be priced within the means of the average citizen, he added, and will cost no more than the usual motion picture ticket. A group of music lovers called Friends of the Dell are subscribing a sustaining fund to make this low-price policy possible. Improved parking arrangements are planned for patrons, and many of the seats will be numbered and reserved.

Those who still hold unused coupons from the 1948 summer season, of which the three final weeks were cancelled, will be able to exchange these unused coupons and obtain full credit for them on 1949 seats. Mr. Mann stated that the new management felt that this course was the only fair one to take towards patrons of the Dell. He praised the generosity of the Philadelphia Orchestra musicians who waived their rights to the three weeks' salary still outstanding from last summer.

Staff members of the Robin Hood Dell Concerts will include Frederic R. Mann, manager; Emma Feldman, associate manager; Manuel Roth, assistant manager; Benjamin Sharlip, personnel manager; and Joan M. Burke, assistant secretary.

Weinberger's Schwanda Revived at Sadler's Wells

LONDON

LONDON audiences are hearing a revival of Weinberger's *Schwanda the Bagpipe Player*, staged by Sadler's Wells as a holiday attraction. The opera, with its popular polka and fugue, was produced in New York by the Metropolitan in 1931. In the Sadler's Wells performance, London critics thought more highly of the ballets than of Weinberger's score.

Concert Managers Association Formed

Mutual Protection, Promotion, Development of Music Are Founding Principles

The National Association of Concert Managers, representing a potential membership of 2,000, was formed on Dec. 14, at a meeting of leaders in the field from all parts of the United States and Canada, at the Hotel Woodstock in New York City.

Officers temporarily elected, pending completion of a constitution and by-laws, now being written by Samuel Blumenthal, counsel for the group, are: Patrick Hayes, formerly manager of the National Symphony and now a concert manager in Washington, D. C., president; Mrs. Edna W. Saunders, Houston, Tex., vice-president; Julian Olney, White Plains, N. Y., secretary; and J. H. Thuman, Cincinnati, Ohio, treasurer.

Charter members are: Aaron Richmond, Boston; Daggett M. Lee, New Haven; Frank E. Andrews, Portland, Ore.; Walter Fritschy, Kansas City; Emma Feldman, Philadelphia; Cecilia Schultz, Seattle; Harrie Southwick and Mrs. S. B. Everts, Syracuse; Roland E. Chesley, Utica; Arthur M. Oberfelder, Denver; Harry Zelzer, Chicago; W. Homberger, Toronto; S. H. Schecter, Montreal; Ralph W. Frost, Knoxville; Marvin MacDonald, Atlanta; Zorah B. Berry, Buffalo; William K. Huff, Philadelphia; Mr. and Mrs. Parker O. Griffith, Newark; William and Thomas Beegle, Pittsburgh; Al Coote, Hartford; Mrs. Julian Olney, White Plains; A. Tremblay, Ottawa; Charles A. Sink, Ann Arbor; Michaux Moody, Richmond; and the officers listed above.

At this first annual meeting, committees were formed to study and prepare reports upon such topics as trade relations, artist relations, rising costs of operation, federal admissions tax, and ASCAP licensing fees.

The group was addressed on the subject of Community Concerts by Ward French, chairman of the board of Columbia Artists Management, Inc., and Arthur Wisner, vice-president of the same company. Civic Music Associations and their relation to established music courses in major cities were discussed by O. O. Bottorff, president of National Concert and Artists Corporation, and Marks Levine, chairman of the board of NCAC.

Others who addressed the meeting were Frederick C. Schang, president of Columbia Artists Management, Inc., and Frederick Erdman, director of the music division of ASCAP.

"The purposes of our association," Mr. Hayes said, "are the promotion and development of the musical interests in the country and the mutual protection of its members. Many problems confront us, and the need has become imperative for unified action."

Samuel Blumenthal was named general counsel, and appointed to write the constitution, by-laws, and articles of incorporation of the association. Two classes of membership were established: charter members, to consist of independent local managers, at \$50 a year; and associate members, including musical clubs and other non-profit organizations presenting concerts, at \$25 a year.

Rape of Lucretia Given First Radio Performance

Before the Broadway premiere of Benjamin Britten's *The Rape of Lucretia*, radio listeners had an opportunity to hear the score, parts of which were given a preview performance over radio station WOR on Dec. 19. Sylvan Levin devoted his Sunday afternoon broadcast to excerpts from the opera, sung by members of the Broadway cast.



Unveiling a statue of Argentinita, Spanish dancer who died in 1945, are José Paniago, Spanish consul general; Lauder Greenway, president of the Metropolitan Opera Guild, in whose club room at the opera house the statue will stand; Rosario Murabito, the sculptor; and Lucrezia Bori. The work was commissioned by Pilar Lopez, the dancer's sister, and was presented to the Guild by her

Seattle Orchestra Situation Clarified

Co-operative Organization Conducted by Eugene Linden To Give Season

SEATTLE.—A public statement has been issued by the Washington Symphony Society, sponsors of the newly formed Seattle Orchestra, which has now replaced the former Seattle Symphony as this city's chief musical institution, after a summer's dispute which threatened to leave Seattle without an orchestra. The statement is designed "to clarify the understandable confusion that exists regarding the present symphony situation in Seattle."

"The symphony orchestra in Seattle is not unique in having financial troubles," the statement begins. "Many well established organizations country-wide are realizing that in order to survive, the cost of management must be drastically reduced, and more support must come through the box office, less from donated funds. Seattle musicians, after years of uncertainty, finally lost faith in the possibility of maintaining an orchestra adequate to the needs of this community, under the conventional type of management. This feeling culminated in a necessity for action in the 1948-49 season."

The reasons for the players' decision to form a new, co-operative orchestra, according to the statement, were: The inability of the sponsor to complete 1947-48 salary commitments; the depletion of reserves over a two-year period; the announcement, late in the summer, that the former sponsoring society had raised only one-third of the necessary \$75,000 guarantee for 1948-49, and planned to operate on a casual employment basis rather than by contract; the lack of a resident musical director in whom the musicians had full confidence; an announced plan to engage a series of eight guest conductors, a project the musicians viewed with disfavor.

Under the new co-operative arrangement, Seattle Orchestra musicians accept as sole remuneration "the entire box office receipts, plus other earnings, such as radio and Young People's concerts." Although this arrangement may net the men less this season than last, when their earnings for the season ranged from \$500 to \$750 a man, the members of the orchestra "are accepting the challenge in the firm belief that they can develop an orchestra so fine that the demand to hear it will necessitate a year-long season." To insure an equitable division of the orchestra's

earnings, the players have formed a legally qualified partnership.

Costs of operation, exclusive of the players' salaries, will be covered in two ways. The sponsoring society, the Washington Symphony Society, of which C. P. Constantine is president, will undertake to pay conductors' and artists' fees and other general operating expenses. The manager, Cecilia Schultz, will receive "a minimum percentage handling fee based on net Seattle box office receipts only." In addition to accepting a scale of payment far below that received by most orchestra managers, Mrs. Schultz is also providing the Moore Theater as a home for the orchestra, with free office and rehearsal space, and is also handling all publicity.

The members of the orchestra chose their own first conductor—Eugene Linden, formerly conductor of the Tacoma Symphony. In the future, the musicians will "ask only an equal voice with the sponsoring society" in deciding upon the conductor. The local chapter of the American Federation of Musicians, though it has "nothing to do with the musicians' partnership," will see that "its approved codes and professional ethics" are upheld.

The new plan of operation is expected to result in a reduction of more than \$20,000 from the cost of comparable functions during the last two years of the now defunct Seattle Symphony. It is hoped that reduced admission prices and a longer playing season will be made possible.

The document issued by the Washington Symphony Society concludes with the society's account of the events leading up to the beginning of the Seattle Orchestra's first season:

"After the Washington Symphony Society accepted sponsorship, the musical season as now being presented was announced. Subsequently, at the suggestion of third parties interested in effecting a compromise, the musicians offered to turn over their completed program and organization intact to the Seattle Symphony Orchestra, Inc., in presenting a season of joint double concerts under the established name of 'Seattle Symphony Orchestra,' at a guaranteed cost to it of only \$14,000; the Washington Symphony Society to be asked to contribute an equal amount. They asked for no commitments beyond the first year, except to retain a voice in the choice of conductor. For a time it appeared as if this would be arranged, but the Seattle Symphony Orchestra, Inc., finally rejected the offer, publicly stating it was unable to agree in principle. The Washington Symphony Society, therefore, proceeded with its originally planned program.

Bernstein Leads Boston Symphony

Guest Conductor Returns From Israel for Initial Visit of Season

BOSTON.—East is East and West is West, and sometimes they meet at Symphony Hall. When Leonard Bernstein arrived for his first visit of the season as guest conductor of the Boston Symphony, he had just flown in from Palestine. The orchestra, on its part, had just returned from its annual mid-western tour. The meeting at Symphony Hall proved to be a musical miracle.

All must have been dead tired, and there was time for just one rehearsal. Unless you knew this, however, you would not have guessed it, for the music-making was notably euphonious and precise. It was an example of the way in which 110 men and a conductor can rise to an occasion when they have to—provided, of course, the conductor knows his orchestra, and they know their man.

At these concerts, on Dec. 10 and 11, Mr. Bernstein appeared for the first time in Boston as simultaneous conductor and piano soloist. The score he used for the purpose was Beethoven's First Concerto, in C major, which had never before been done in these series. This feat is like walking a tightwire over Niagara Falls: it is not generally recommended, but there are those who can get away with it.

Mr. Bernstein managed beautifully, and although it probably is true that division of attention is bound to skimp a solo part, at least interpretively, his performance was neat and sparkling. How Mr. Bernstein manages to find time to keep his hands in shape is a question only he can answer.

The program began with Schumann's Manfred Overture, which Mr. Bernstein had last conducted on that historic Sunday afternoon five years ago in Carnegie Hall, when the illness of Bruno Walter obliged the young assistant conductor of the New York Philharmonic-Symphony to take over—and thus set out on the road to fame. The other items on the program were Debussy's Prelude to The Afternoon of a Faun, and the Fire Bird Suite of Stravinsky, in the composer's revised orchestration. The audience was wildly enthusiastic.

CYRUS DURGIN

Guest Conductors Lead Pittsburgh Orchestra

PITTSBURGH.—When Victor de Sabata ended his triumphal visit, Vladimir Bakaleinikoff took over the Pittsburgh Symphony for one concert, including in his program Weber's Euryanthe Overture, D'Indy's Third Symphony, and Tchaikovsky's First Piano Concerto, with Seymour Lipkin as soloist.

Erich Leinsdorf then took over for two weeks, opening with a severely constructed Brahms' program—the Fourth Symphony; two Chorale Preludes, arranged by the conductor; and the Violin Concerto, played brilliantly by Ginette Neveu.

The Pittsburgh Opera Society, with Richard Karp conducting, gave a performance of The Barber of Seville on Dec. 9, with Robert Merrill, Graciela Rivera, Nino Martini, Gerhard Pechner, Virgilio Lazzeri, and Eva Gustavson.

The New Friends of Music have presented a program by the Pro Arte Quartet, and a recital of Brahms piano and violin sonatas by Leonard Shure and Viola Mitchell. The Bach Choir gave a performance of Haydn's The Seasons, and the Mendelssohn Choir gave its annual performance of Handel's Messiah.

J. FRED LISSFELT

American Piano Music Concert For Library Musical Collection

By ROBERT SABIN

IF any one had told Louis Moreau Gottschalk that a concert would be given in New York, almost eighty years after his death, to enable the Public Library to purchase his manuscripts for its American Musical Collection, he would probably have smiled in polite amazement. And if he had been further informed that the six American pianists who appeared at the benefit would devote themselves entirely to native compositions of the past 150 years, he would have been even more surprised. For musically, as well as materially, the United States has moved at a dizzy pace since the 1850's, when the handsome pianist from New Orleans returned from European tours to give eighty concerts in one winter, in New York, and intoxicate audiences with the exotic dance rhythms and colors of his music.

The audience in Times Hall on Dec. 22, had a rare, if not a unique, opportunity to observe the enormous span of American piano music, from Alexander Reinagle (1756-1809) to Charles Ives and John Cage, both of whom are very much alive. Strictly speaking, Reinagle, who came to this country from England in 1786, was not an American composer; but since he remained here for the last 23 years of his life and identified himself with the musical and theatrical life of his day, he was at least an American by adoption.

The career of this Austro-English-American composer is an excellent reminder that the world of eighteenth century music was quite as international as ours today. Reinagle was born in England, of Austrian parents. He corresponded with Carl Philipp Emanuel Bach, with whom he seems to have enjoyed an intimate friendship, and was in close touch with the leading musical figures and trends of Europe before he emigrated to the new world. We know that he played a piano duet by Haydn with a colleague, at a concert in Philadelphia in 1787, at which no less a celebrity than George Washington was present. Washington, who loved both music and drama, was also interested in Reinagle's theatrical ventures.

THE Sonatina in E major, written about 1800, which Ralph Kirkpatrick played at this concert, is still as fresh and charming as it was a hundred and fifty years ago. And it sounded doubly so, because Mr. Kirkpatrick was able to perform it upon a superb instrument, built after the model of a late eighteenth century piano by John Challis of Ypsilanti, Michigan, who is well known as a present-day maker of harpsichords and clavichords.

Perhaps musical taste will develop some day at such a high degree that we shall hear all of the music of Haydn, Mozart, and early Beethoven on instruments like this one, which make it sound quite different than it does on the modern piano.

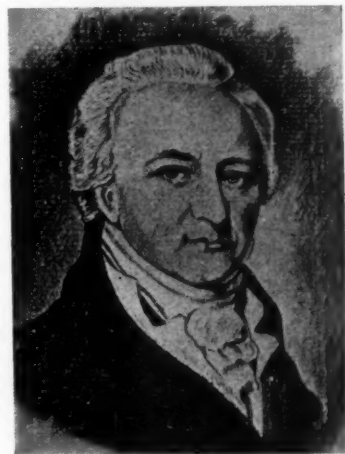
The two pieces which followed—Stephen Foster's Variations on Old Folks at Home (1852), and Gottschalk's Suis-moi! Caprice (1862), represented an abrupt decline in musical quality, but they were characteristic of the popular taste of their epoch. John Kirkpatrick played them tongue in cheek, even introducing a few wrong notes into the faster and more "difficult" Foster variations, as they might have occurred in the performance of an overambitious pianist of Foster's time.

We laugh today at the virtuoso

showpieces beloved by our great-grandfathers, but a perusal of contemporary piano recital programs (and encores) should make us laugh on the other side of our faces. For audiences still love filagree, thunderous climaxes and showy variations on popular tunes almost as much in 1948 as they did in 1848.

THE Foster composition played by Mr. Kirkpatrick opens with a simple harmonization of the tune, and proceeds to florid variations entitled polka, quadrille, and hornpipe. Incidentally, such a hornpipe as Foster's was never heard on land or sea. The very clumsiness of the music adds to its humorous appeal today, although it was undoubtedly composed without satirical intent.

Gottschalk's Suis-moi! has interesting echoes of Chopin in its har-



Alexander Reinagle

mony, and touches of Creole rhythm. Chopin was present at Gottschalk's debut in the Salle Pleyel in Paris in 1844, when the young American was only fifteen; and he later predicted that Gottschalk would become "a king of pianists." Even in those early years, Gottschalk's mastery of rhythm and his interest in Central and South American dance forms must have been evident. Berlioz, who generously furnished him with a testimonial, wrote: "He is an accomplished musician—he knows just how far fancy may be indulged in expression. He knows the limits beyond which any liberties taken with the rhythm produce only confusion and disorder, and upon these limits he never encroaches." And in his *Memories of a Musical Life*, William Mason said: "I knew Gottschalk well, and was fascinated by his playing, which was full of brilliancy and bravura. His strong, rhythmic accent, his vigor and dash, were exciting and always aroused enthusiasm. He was the perfection of his school, and his effects had the effervescence and sparkle of champagne. He was far from being an interpreter of chamber or classical music, but notwithstanding this, some of the best musicians of the strict style were frequently to be seen among his audience. . . . He first made his mark through his arrangements of Creole melodies. They were well defined rhythmically, and he played them with absolute rhythmic accuracy." Since Gottschalk's mother, Aimée Marie de Brasié, was a Creole, it is small wonder that he had an instinctive genius for exotic rhythms and dances. Even more characteristic of this aspect of his music than the Caprice

was the *Noche de los tropicos* (Night in the tropics)—Symphony in two movements (1858-59?), arranged for two pianos by Gottschalk's friend, Nicolas Ruiz y Espadero, and revised by John Kirkpatrick, who played it with the assistance of Arthur Loesser. This was perhaps the most amusing music on the entire program. It was composed during Gottschalk's visit to the West Indies, which lasted from 1856 to 1862. (In the latter year he returned to the United States for three years, and then went to South America, where he died in 1869). Just how much Mr. Kirkpatrick revised the symphony remains an open question, but it has an authentic flavor, and in its present arrangement it would be a sure hit on any two-piano program.

The *Night in the Tropics* opens with a suave Andante, without a trace of exotic color or rhythm, in the style of Raff or some other lesser German romantic composer. There are tremolando effects in the style of "Birds at Eve," Lisztian runs, and pompous passages, as the second and more energetic movement makes its appearance. Suddenly, as if Gottschalk had been "good" as long as he could stand it, the rhythms of the tango and rumba loom through the music and the symphony takes on a new life. Most hilarious of all is a dutiful fugato section which never quite abandons the tropical flavor of the preceding episode. The audience burst forth into uncontrollable laughter at this point; for the formal devices of the classical symphony were never more woefully out of place than in this nineteenth century jam session. Ridiculous as this music sounds today, it represents a pioneer effort to capture the primitive strength of South American folk music, which later composers like Villa-Lobos were to exploit.

MACDOWELL and Griffes were represented by smaller pieces; the former by *To a Wild Rose* and *From Uncle Remus*, both from the *Woodland Sketches* (1896); and the latter by the *Scherzo*, from his *Fantasy Pieces*, Op. 6 (1915). The MacDowell lyrics were played with unaffected simplicity by Arthur Loesser, who bounced through the Griffes showpiece with headlong enthusiasm. This *Scherzo* sounds a little like Liapounoff's *Lesghinka*, Albeniz's *Iberia Suite* and some of the Debussy Preludes, but it is a good work of its kind, and should supplant some of the chestnuts on current recital programs.

Charles Ives, certainly the most original, if not the greatest, American composer who has as yet appeared, was represented by *The Alcotts*, Concord, Mass., 1840-1860, from his *Second Piano Sonata* (1915). John Kirkpatrick, who spent years mastering this fearsome composition and has recently recorded it, played the excerpt very movingly. Carleton Sprague Smith, head of the music division of the New York Public Library, acting as master of ceremonies, read Ives' preface to this movement. But even if he had not repeated the composer's praise of the "power of the common soul" and the "commonplace beauty" of early Concord and its philosophers and poets, the music would have conveyed Ives' thoughts. For it is filled with a sound, sweet strength and a freshness of vision which can be compared only to such expressions of the American spirit as Whitman's poems and Lincoln's speeches and letters.

It was unfortunate that Aaron Copland was represented only by two unpublished Blues, one written in 1947 and one in 1926; and three excerpts from the piano reduction of his film score for *Our Town* (1940)—*Story of Our Town*, *Conversation at the Soda Fountain*, and *The Resting Place on the Hill*. For Mr. Copland's Variations and his Sonata are among the best American piano music we

have. The 1926 Blues was fascinating and authentic in style. The 1947 Blues, in Mr. Copland's somewhat sentimental and "folksy" style of recent years, had less bite, for all its charm. Despite Leo Smit's devoted interpretation, the *Our Town* music sounded pale and formless, deprived of the orchestral palette and the magic of the screen.

Roy Harris has never been primarily a composer for piano, but his *Piano Suite* (1940), from which Arthur Loesser played the section called *Occupation*, wears very well. *Occupation* is built around a Negro work song, with stark, purposefully dissonant harmonies. If it sounds a little dated today, it remains a forceful statement of musical convictions.

Samuel Barber's *Excursions* for the Piano, Op. 20 (1945), beautifully performed by Jeanne Behrend, is smoother and cleverer than the Harris piece, but somehow more artificial in effect. It has an air of musical slumming about it, for all its wit. The suite is made up of a rapid movement in boogie-woogie style; a slow blues; a florid elaboration of a tune in the manner of an old ballad; and a zestful finale in harmonic style. Miss Behrend and Mr. Smit played a dreadful set of Variations on *I Got Rhythm* (1934), arranged by the composer of the song, George Gershwin, which apparently was never published. They sounded even more old fashioned than the Gottschalk symphony.

One of the most stimulating experiences of the evening was provided by John Cage, who played his *Amores I and IV*, for prepared piano. The "prepared" piano—described by Peggy Granville-Hicks in an article on John Cage in *MUSICAL AMERICA*, September, 1948—is prepared by the introduction of bits of rubber, metal and wood between the strings, which changes or completely removes the ordinary pitches and gives the instrument the character of a gamelan or other exotic orchestra. Mr. Cage is fortunately not hypnotized by these subtle and unusual tone colors, at the expense of musical form. Each of his pieces is worked out with the keenest sense of phrase lengths, rhythmic development and repetition, and what one might call sound-space relationships. More than any other music except that of the best twelve-tone composers, Mr. Cage's compositions have an architectural clarity and lucidity which offer a refreshing contrast to the closely woven, thickly-harmonized scores of the late romantics.

Altogether, this evening of American piano music was heartening to those who believe that America can produce good composers as well as good dancers, bridge builders and entrepreneurs.



Charles T. Griffes

Chopin: Precursors and Contemporaries

By HERBERT F. PEYSER

CHOPIN died in Paris, Oct. 17, 1849, in that house on the east side of the Place Vendôme occupied nowadays by the banking establishment of Morgan and Harjes. This year, therefore, marks the centenary of his passing. There will be widespread observances of various kinds, though as a matter of fact Chopin is perhaps the most difficult of the great composers to commemorate. Most of what he wrote is played continually, and only a few scattered samples of his output (mostly early works) are actually neglected—something which can hardly be said even of masters as treasured and eternally popular as Bach, Mozart, Haydn, Beethoven, Schubert, Schumann, Mendelssohn and Brahms, none of whom seem to withstand the years and the mutations of musical fashion as unchallenged as Chopin.

Hence it may not be untimely to consider in these columns certain aspects of Chopin's derivations, creative achievements and influences. There will be a seasonal justification, so to speak, for discussing such matters here in the months to come. Biographical and critical Chopin literature is not particularly large, ramified or new (notoriously less so, indeed, than in the case of other great masters), and to exhume a scanty handful of its less familiar and conventional features presupposes not a little discouraging spade work in the dust of library files and shelves. We really need a fresh concentration of Chopin material, not to say a new approach to the problems his life and his works involve. The whole psychology of Chopin, for instance, is something which deserves exhaustive study in the light of modern developments and researches. Yet even if there are a few praiseworthy lives and analytical studies of this master, the chances are that the ordinary reader will return, in the end, to the venerable tomes of the worthy, if humorless, Frederick Niecks. Is it too much to hope that the current century will better this state of things? Does anybody truly envy biographers of Chopin who, as Nicolas Slonimsky declares, "are unhappy people"—especially when they have to pick their way through the legends, errors and contradictions of decades?

THE present is probably as good a moment as any to identify a few of those comparative pygmies who, more or less, discernibly contributed to Chopin's musical development. It is, of course, an old popular error to regard the great masters as solitary phenomena, instead of looking upon them as the highest and most conspicuous peaks of a great mountain chain whose summits are the most cloud-piercing and visible at the farthest distances. We know that Chopin idolized Bach and Mozart. Indeed, when he prepared himself to give a concert, he shut himself up for days and played not those of his own works he planned to offer, but solely the preludes and fugues from the Well Tempered Clavier. And on his deathbed he is supposed to have said to two of his sorrowing friends, "You will perform Mozart in my memory and I shall hear you!"

But while there are indisputable traces of Bach's influence on Chopin's creations (consider, for only one thing, the surging C major Etude), and even of the impress of Mozart's angelic sensuousness (think of the slow movement of the Jupiter Symphony), his genius was nourished from sources vastly less exalted. Gerald Abraham, in his most admirable little study, *Chopin's Musical*



John Field

Style, questions whether the composer's teacher, Joseph Elsner, may not at long range have left on his pupil the imprint of his own, now totally forgotten, compositions. These compositions, as numerous, almost, as the sands of the sea, ranged from operas and symphonies to diminutive piano pieces. They were pronounced by Niecks (though at second hand) to be "in the style of the modern Italians"—which is to say "what were called the modern Italians in the later part of the eighteenth and the earlier part of the nineteenth century." Fétis claimed that "Elsner's productions are in the style of Paër's and Simon Mayer's music." Mr. Abraham cites a Dr. Maria Otlich as insisting that Elsner's 28 polonaises anticipate in some traits the great perfection of this form; while the author of the article on Elsner in Schilling's *Universal-Lexikon der Tonkunst* gives us the comforting assurance that one "forgives Elsner, in consideration of the general excellence of his style, the offenses against the law of harmonic connection that occur here and there, and the facility with which he sometimes disregards the fixed rules of strict part-writing." And Mr. Abraham himself assumes that "it is inconceivable that Chopin was quite uninfluenced by his master. . . . But are Chopin's 'own offenses against the law of harmonic connection' reflections of Elsner's?"

TO be sure, the English author does not undertake to answer his own rhetorical question. On the problem of the youthful Chopin's musical ancestry, however, he is definite. More than to Mozart or to Bach, the melodic parentage of the Pole can be traced to Hummel and to Field. Nor may we leave out of the picture the not inconsiderable figure of Spohr, to whose distinctive chromatic harmony Chopin could not have remained insensible. And when, in his early work, it became a question of writing figurations, he remembered more than one sample of Weber. Speaking of Weber, we may recall, with some reason, a description of Chopin given by the dramatist, Ernest Legouvé (who had been introduced to the pianist by none less than Berlioz):

"Chopin made upon me the effect of a natural son of Weber and a duchess."

More than a son of Weber or Spohr, however, Chopin was rather an unacknowledged child (natural or otherwise) of John Field. Many of those with only the foggiest notions of the Polish master's musical origins seem aware in a remote manner that certain spiritual and musical affinities existed between the talents of these two musicians. We are told from time to time about the resemblances and parallels underlying the nocturnes of the two. In fact, we have been led to believe that without those of Field, Chopin's would never have been written—that the former are the models of the latter. Without laboring the question, we may cheerfully admit that they probably furnished Chopin with a point of departure or, rather, with a springboard. It is a pity we hear so little of Field's music nowadays, not because it would offer us something we cannot obtain elsewhere, but rather because it is so obviously the germ of music much greater and more enduring. This is the real tragedy of Field's nocturnes—simply that, although they were good in their sweetly sentimental fashion, they were not good enough to endure. It used to be said that Weber "died of a longing to become Wagner." It might be appropriate to wonder whether Field did not die of a longing to become Chopin. In England, in recent years, someone has compiled a suite of Field pieces, which it might be profitable to hear from time to time, if only for antiquarian reasons. In New York, this very season, a pianist placed Field's Nocturne in E minor on his program, and demonstrated that, while it sounded like rather invertebrate Chopin, it also contained some curious presages and germs of Schumann. Can one dispose of such parallels with the mere remark that they were "in the air" at the time?

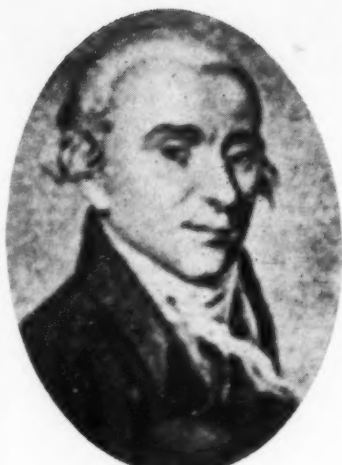
LET us cast a momentary glance at John Field's checkered fortunes. He was born in Dublin, July 26, 1782, the son of a violinist and the grandson of a church organist, who administered piano instruction with a strict-

ness the boy never forgot. Twelve years later, he became, in London, a pupil of Muzio Clementi, playing a piano concerto by his master at a charity concert given under the patronage of the Prince of Wales for the benefit of indigent weavers in Spittelfields. Clementi at this time had given up his travels as a wandering virtuoso, and taken over the London publishing house of Longman and Broderip, to start it again under the name of Clementi and Company. Field entered the business, and was given the post of "musical salesman," with the duty, among others, of exhibiting pianos and other instruments to prospective customers. His playing promptly gained him admirers, and in 1799 he gave a concert of his own works that included a Concerto for the Grand Fortepiano ("composed for the owner"). The *Morning Post* told that "this young gentleman has been esteemed by the best judges one of the finest performers in the Kingdom, and his astounding display of ability proved how justly he is entitled to the distinction. Clementi may well have been proud." Another paper declared, however, that the concerto was "more remarkable for rapidity than for expression."

In the summer of 1802, Clementi visited the Continent on a business trip, taking Field along. In Paris, the young man, whose talents were duly exhibited, impressed his hearers by the sentiment of his piano playing and the delicacy of his feeling. He offered Bach fugues, among other things, and moved one highly critical listener to the exclamation, "Ma foi, il a bien étudié!" From Paris the pair went to Vienna, where Field studied a short time with the great Albrechtsberger. Then they betook themselves to Russia, which was to become Field's adopted country. In St. Petersburg, they subsequently met Spohr. When Clementi left Russia in 1804, Field settled in St. Petersburg as a teacher at the Conservatory. In 1808, he married a Mlle. Percheron. He concertized extensively throughout Europe. The only European country in which he was notoriously unsuccessful was Italy. In Naples he fell sick, but was rescued by a Russian family, Raemanow, and brought to Moscow, where he died in 1837.

FIELD was a prolific composer, but he was also something of a glutton and a pleasure-seeker. Moscheles, who knew him, said that "nothing could be more violently contrasted than Field's nocturnes and Field's mannerisms, which were often out-and-out cynical." The French pianist, Marmontel, described Field as a sort of Falstaff, and was reminded of a famous word by Rossini about a contemporary singer who "looked like an elephant that had swallowed a nightingale." The Irish composer, Moscheles, added, was gross and fat, smoked ceaselessly and surrounded himself with beer mugs and all kinds of bottles. William Murdoch thinks it must have been difficult to envisage this coarse-looking man as being the possessor of such a delicate touch and the composer of such delicious trifles as his eighteen nocturnes. Fétis, who liked him enormously at a first hearing, grew cool toward his playing afterwards, and complained of its lack of power. All the same, Chopin was delighted when people compared his touch and style with those of Field. Field, on the contrary, contemptuously dismissed his younger colleague as a "sick-room talent," little foreseeing that in a later age his own nocturnes would be remembered solely because Chopin's call them to mind. It is only fair to point out

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Muzio Clementi

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that Chopin played his rival's nocturnes from time to time; but he had no scruples about embellishing them with additions, a liberty he allowed nobody, not even Liszt, to take with his own works.

Field was not disinclined to perpetrate practical jokes on his master, Clementi. Shortly before the latter left Russia, the young man ordered the head waiter of a St. Petersburg hotel to arrange a considerable and expensive dinner for a number of the master's friends. Ignorant of the whole plot, Clementi dashed from the hotel to keep a business appointment. "Send the bill to me!" he thoughtlessly exclaimed to the manager, intending to settle the expenses of his hotel board and lodging, but not waiting for a reply. Just before leaving on his journey, he was confronted with a bill for what had proved to be a formidable banquet, of which he himself had enjoyed not so much as a crumb.

COMMENTING on the evolution of Chopin's musical personality, Gerald Abraham offers two examples of resemblances in compositions by Hummel and Kalkbrenner to phrases in Chopin's piano concertos so striking as to appear more than fortuitous. Both of these musicians rank among the creative antecedents of Chopin, particularly Johann Nepomuk Hummel, who does not merit, on the whole, the oblivion into which he has fallen. His station, to be sure, is undeniably among the lesser masters. Yet he achieved things that were eventually appropriated by more inspired men, and that helped fructify their ideas. In random passages of his work, one is sometimes startled to discover seminal elements which in one fashion or another found their way into the scores of authentic geniuses. And the singular thing about Hummel (as about a number of figures in transitional periods) is that his music faces two ways, and exhibits, without blending them, characteristics of an old art and a new.

Hummel, a German-Bohemian, was born in Pressburg, the son of a theater conductor in Vienna. The boy's playing early attracted the attention of Mozart, whose pupil he became, and in whose house he lived for several years. In fact, he made his first public appearance at a concert given by Mozart in 1787. Thereafter, he travelled for several years. In London, he studied under Clementi, and doubtless made the acquaintance of the young John Field. Since Mozart was dead when Hummel returned to Vienna, he worked at composition under Albrechtsberger and Salieri. He did an enormous amount of piano playing, held various conductorial posts, wrote a famous Piano School, and found time to compose more than 130 works—among them seven con-

certos, numerous sonatas, variations, rondos, fantasias, waltzes, a quantity of chamber music, ballets, operas, and masses. As an extempore player he passed as a rival of Beethoven, though his performances were elegant rather than deep.

Chopin was manifestly influenced at one period of his career by Hummel, though, in Mr. Abraham's words, "Hummel's music is prose, Chopin's is poetry. Hummel's is classical (or rather an imitation of the smooth outward form of classicism), Chopin's is romantic. Or in the more precise terms of style: Hummel's melody is square-cut and centers feebly on the notes of the common chord, Chopin's—at least in the F minor Concerto—pours out in a long-breathed, sensitive, passionate cantilena . . . like a vocal melody and ornamented by exquisite piano coloratura."

It is interesting to glance at one passage five measures long, near the beginning of Hummel's A minor Con-



Ignaz Moscheles

certo; they must have floated before Chopin's vision when he wrote the opening of his E minor Concerto. But this, of course, is only a small part of the story. The finales of both Chopin piano concertos are rondos patently in the manner of Hummel. Even the meager orchestral treatment that marks the Chopin concertos is a reflection of the Hummelian example.

TO the Chopin F minor Concerto Friedrich Wilhelm Michael Kalkbrenner contributed his own mite. Observe this example, which the theorist Arnold Schering described as related to Chopin's E minor, though it is actually more akin to the F minor. (Schering was manifestly misled by the fact that the Polish composer dedicated the E minor Concerto to Kalkbrenner.)

Kalkbrenner was a singular individual. We are told that in college he made the acquaintance of one of Bach's sons, and was so stirred by the latter's talent that he resolved, then and there, to devote his own life to music. He eventually went to Vienna, determined to study with Haydn; but that master, having no leisure for the ambitious pupil, sent him to Albrechtsberger. Kalkbrenner at this point acquired a wife, who became filled with an enthusiasm for astronomy and discovered, it is said, a new star. His own particular hobby was extracting spirits from potatoes; some have described him as the first to obtain alcohol in this fashion.

He developed into a "type," if ever there was one. "Plebeianism" was said to be hateful to his "refined" nature. Ferdinand Hiller tells of an occasion in Paris when the "over-dressed eccentric," bursting with his own importance, came along the Boulevard des Italiens, and was sud-

denly surrounded by a noisy and wildly gesticulating trio of young men, which consisted, besides Hiller, of Chopin and Liszt. The mortified and self-conscious dandy, his composure badly ruffled, escaped his tormentors only after a gathering crowd had loudly jeered him. Heinrich Heine, who never had any use for Kalkbrenner, said that he looked "like a bonbon that has been in the mud," and further described him as "a mummy who has been dead for many years but who lately has married."

Nevertheless, Kalkbrenner was not wholly a fool. He had a good mind, even if it was the mind of a pedant, who at times could also be the reverse of scrupulous and ethical. He became a member of the French piano manufacturing house of Pleyel and Company; he composed extensively; and in the year of his death (which coincided with that of Chopin), he wrote a treatise on harmony for pianists. His numerous pupils included Camille Stamaty, who later became the teacher of Saint-Saëns. On one occasion, Kalkbrenner made the mistake of prating about his extempore playing, and offered, then and there, to improvise a large scale composition for the Berlin critic Marx. The latter was duly impressed by the ambitious work created, he assumed, in his very presence, and including a most elaborate fugue. A day later, there reached him in the mail a bulky score called *Effusio Musica* and bearing Kalkbrenner's name. To his astonishment, Marx recognized the identical music "improvised" for him the previous afternoon.

KALKBRENNER was eager to have Chopin as a piano pupil, and the younger man, who found it politic to remain on a friendly footing with so important a personage, actually did take several lessons. But Kalkbrenner, overreaching himself, advised a three year course, making a great deal of his admiration for Chopin's talent,

finish of Kalkbrenner's playing, but he gave up all thought of studying with him, the more confidently because he had reached the wise conclusion that his future success lay in the exclusive performance of his own music.

Kalkbrenner, it seems, esteemed Chopin highly enough to improvise frequently on the latter's mazurkas. In a letter to Dominic Dziewanowski, Frédéric says that "pupils of the Conservatoire, nay, even private pupils of Moscheles, Herz and Kalkbrenner still take lessons from me and regard me as the equal of Field." This is somewhat curious, since Liszt could speak of the "almost somnolent tranquillity of Field's playing." Chopin's style, if not violent or heaven-storming, was, from the testimony of contemporaries, anything but somnolent.

CAN Ignaz Moscheles, friend of Beethoven, Mendelssohn and Schumann, really be said to have influenced Chopin? The two were friends, in a manner of speaking, though a strong anti-Semitic streak in Chopin's nature may have prevented them from warming to each other personally. In justice to Chopin, it should be said that he greatly appreciated Moscheles' E flat Sonata for four hands, and repeatedly played it with the composer. He did so on one occasion in the presence of Louis Philippe, his queen, and their court, at Saint Cloud. The king gave Chopin a gold cup and saucer and his colleague a valise. Chopin, who could be malicious when he chose, remarked that the king "gave Moscheles a travelling case to be the sooner rid of him."

Another contemporary pianist of the day whom Chopin definitely did not prize was Sigismund Thalberg, who was the natural son of Prince Moritz Dietrichstein and Baroness von Wetzlar. He was originally destined for the diplomatic service, but studied piano with Hummel and Kalkbrenner, and became *Kammervirtuoso* to the Emperor of Austria. Note the Christmas spirit in which Chopin wrote about that darling of the salons, on Dec. 25, 1830: "Thalberg plays famously, but he is not my man. He is younger than I, pleases the ladies very much, makes pot-pourris on La Muette, plays the forte and piano with the pedal but not with the hand, takes tenths as easily as I do octaves, and wears studs with diamonds. Moscheles does not at all astonish him; therefore it is no wonder that only the tutti of my concerto have pleased him. He, too, writes concertos."

Which is not far from what Chopin, a month later, told Elsner about another pianist: "Aloys Schmitt is already over forty years old and composes eighty-years-old music."

(This is the first of a series of three Chopin Centenary articles.)



Johann Nepomuk Hummel

but criticizing fundamental elements of his pianism. Luckily, Chopin did not succumb. He confided the facts of the situation to his father and to his teacher, Elsner. Both were perplexed and irritated, and ascribed Kalkbrenner's purpose to self-interest and a wish to capitalize on the younger man's growing fame. When he noticed Chopin's reluctance, Kalkbrenner was sensible enough not to press the matter.

It is a question to what degree Kalkbrenner's system of fingering, basically sound as his method of training may have been, and his utilization of Logier's chiroplast (or hand-bar), which he was promoting, might have killed the poetry of Chopin's pianism or marred his individuality. Chopin was big-spirited enough to appreciate the unquestionable refinement and



Frederick Kalkbrenner



Ned Rorem, who was awarded the Gershwin prize for his Overture in C

Gershwin Award Won by Ned Rorem

Ned Rorem's Overture in C has been awarded the annual George Gershwin Award in the contest established four years ago by the New York Victory Lodge of B'nai B'rith, as an encouragement to young composers. The winning work was selected by a committee of judges chosen from the faculty of the Juilliard School of Music, with William Schuman, president of the school, as chairman.

A native of Chicago, the 25-year-old prize-winner has won increasing prominence in the past two or three years, through a variety of performances of his songs and chamber music. He received his musical education at the Curtis Institute of Music, the Juilliard School of Music, and the Berkshire Music School. Among his composition teachers were Bernard Wagenaar and Aaron Copland. With the support of the award money, he plans to continue his studies in Europe next year.

In addition to Mr. Schuman, judges of the contest were Peter Mennin, first winner of the Gershwin Award, William Bergsma, Vittorio Giannini, Frederick Jacobi, Vincent Persechetti, and Bernard Wagenaar—all members of the Juilliard School faculty.

Metropolitan Opera Prospectus Released

The 1948-49 roster of the Metropolitan Opera, belatedly revealed in the prospectus, which usually appears before the opening of the season, includes the names of 103 singers, as compared with 108 in 1947-48. The list comprises 33 sopranos, 13 mezzo-sopranos and contraltos, 25 tenors, 19 baritones, and 13 basses. In addition to the singers, the roster lists eight conductors and nine members of the musical staff. Five new members have joined the chorus, and the orchestra has eight new players. Aubrey Hitchins is the new ballet master.

Ezio Pinza, bass, will not be a member of the company this season. He has left in order to appear on Broadway in a Richard Rodgers-Oscar Hammerstein musical play, based on James Michener's *Tales of the South Pacific*. Others with the Metropolitan last season who do not appear on the current roster are Pierrette Alarie, Josephine Antoine, Ella Flesch, Mary Henderson, Daniza Ilitsch, and Erna Schleuter, sopranos; Doris Doe, Anna Kaskas, Irra Petina, and Jennie Tourel, mezzo-sopranos and contraltos; Louis D'Angelo and Mack Harrell, baritones; Mihaly Szekely and Giacomo Vaghi, basses; and Louis Fourrestier, conductor.

Opera in English By Cincinnati Group

Tales of Hoffmann Presented—Sayao and Curzon Appear in Recitals

CINCINNATI.—A venture of considerable promise, the production of opera in English by the Music-Drama Guild, made a sturdy start with the presentation of Offenbach's *The Tales of Hoffmann*, on Nov. 18 at Wilson Auditorium. The singers, most of whom were advanced students in local schools, gave surprisingly fresh and seasoned accounts of their roles. Hubert Kockritz, the musical director, deserves a large share of the credit for guiding the initial production to success. Among the principals were Robert McSpadden, Georgina Moon, Militta Kosanchich, Mary Margaret Stoops, Dolph Price, John Chester Smith, Angelina George, Lester Abels, Louis Linowitz, Sam Carter, Charles Kelley, and Margaret Thueneman.

Bidu Sayao, a great favorite in Cincinnati, both as a recitalist and as a member of the Zoo Opera Company, was received with enthusiasm when she appeared in the second program of J. Herman Thuman's Artist Series, on Nov. 12 in Taft Auditorium.

Clifford Curzon, pianist, made a debut that can only be described as sensational, when he appeared as the second attraction of the Matinee Musicale Club series, on the morning of Dec. 2, in the Hall of Mirrors of the Netherlands Plaza Hotel. In a program of works by Haydn, Beethoven, Schubert, Schumann, Brahms, Chopin, Liszt, and Poulenc, Mr. Curzon exhibited every virtue of pianism—brilliance, interpretative style, and artistic insight. His recital was one of the finest heard in Cincinnati in many years.

Another concert received with exceptional enthusiasm was that of the Juilliard String Quartet, at the Woman's Club on Dec. 8. Their superb performance of Bartók's Fifth Quartet enhanced the reputation the group already enjoyed as a result of its appearance here last year. Mozart's Quartet in D major, K. 499, and Beethoven's Quartet in C major, Op. 59, No. 3, completed the program.

The sound interpretation and experienced playing of the Busch Quartet provided an attractive opening concert for the Cincinnati Chamber Music Series, at the Taft Museum on Dec. 1. The program consisted of Brahms' Quartet in A minor, Op. 51, No. 2; Mendelssohn's Capriccio; and Beethoven's Quartet in F major, Op. 59, No. 1.

The Orpheus Club, Thomas James Kelly, director, began its 56th season on Dec. 9, with a concert in Emery Auditorium. Joan Brainerd, soprano, was the soloist. MARY LEIGHTON

American Opera Season Opens in Philadelphia

PHILADELPHIA.—The American Opera Company opened its third season, to consist of three performances in the Academy of Music, with Puccini's *Madame Butterfly*, in an English translation by R. H. Elkin. Mina Cravi was admirable in the title role. David Lloyd was the Pinkerton; Edith Evans, the Suzuki; and Eugene Kind, the Sharpless. Others in the cast were Roy Wilde, Peter Trump, Milton Sandler, Albert Lohmann, and June Natleson. Vernon Hammond conducted.

Wagner's *Götterdämmerung* was the first of the Metropolitan Opera's eight subscription performances in the Academy of Music. The cast was identical with that of the first New York performance.

The Philadelphia La Scala Opera Company presented Verdi's *La Traviata*, in the Academy of Music, on Dec. 9. W. E. S.

San Francisco Symphony Begins

Monteux Conducts Opening Concerts—Schmitz Soloist in Prokofiev Concerto

SAN FRANCISCO.—The San Francisco Symphony began its 37th season with a capacity audience in the Opera House on Nov. 18. The program, repeated on Nov. 19 and 20, contained Wagner's Overture to *The Flying Dutchman*; Brahms' Fourth Symphony; Hindemith's *Mathis der Maler*; and Respighi's *The Pines of Rome*. Conducted by Pierre Monteux with his usual musical acumen and fidelity to the scores, the program came off in fine fashion—notably the Hindemith symphony. The orchestra's new solo flutist, Murray Graitzer, proved to be excellent.

The orchestra's second program, on Nov. 25, 26 and 27, presented Tossy Spivakovsky, violinist, as soloist in the Mendelssohn and Stravinsky Concertos. It was a challenging test for the artist, who had scored a sensation in the Bartók Concerto last year, but had never been heard here in a more familiar work. He met the test with flying colors, giving a most satisfying performance of the Mendelssohn Concerto, and again proving his special affinity for contemporary music by his superb playing of the Stravinsky Concerto, with its fantastic scoring and fabulous instrumental combinations in counterpoint. Mr. Monteux gave the soloist miraculous cooperation, and also conducted a superb performance of Debussy's *La Mer*, and a not too graceful one of Mozart's *E flat Symphony*.

The orchestra's third program was played only twice, on the afternoon of Dec. 3 and the evening of Dec. 4. The usual Thursday night concert for Symphony Forum members was omitted in deference to the Ballet Russe de Monte Carlo, then in possession of the Opera House stage. E. Robert Schmitz was soloist in Prokofiev's Third Piano Concerto. He gave a particularly fine performance, stylistically; and with a tone quality eminently suited to Prokofiev. The symphony was Chausson's in B flat major, which Mr. Monteux presented with rich grandeur of orchestral tone. Bach's Third Brandenburg Concerto and Ravel's *Rhapsodie Espagnole* also came off in fine fashion.

The Orchestre Nationale of France, Charles Munch conducting, won an ovation on Nov. 12, playing for the usual audience of the Larry Allen series, augmented by the French colony. The program consisted of Berlioz' *Le Corsaire Overture*, Honegger's *Symphonie Liturgique*, Piston's *Toccata*, Ravel's *Le Tombeau de Couperin*, and Roussel's *Bacchus et Ariane Suite*. The piquant aural flavor of the orchestra's tone was in direct contrast to the rich sonority of the San Francisco Symphony under the baton of that other great French conductor, Pierre Monteux. It was a reedy, somewhat metallic sound, and that, with the ensemble's virtuosity, was the most conspicuous feature of their playing. The woodwind section was superb. MARJORY M. FISHER

Philadelphia Orchestra Lists Conducting Changes

PHILADELPHIA, PA.—A three-way change was recently announced in the schedule of guest conductors for the next two months of the Philadelphia Orchestra season. Saul Caston, conductor of the Denver Symphony and formerly assistant conductor of the Philadelphia Orchestra, has been obliged to cancel his engagement here on Jan. 7 and 8, because of broadcast commitments of his own orchestra. Hans Kindler, who was scheduled to conduct the Feb. 25 and 26 concerts, will take over the dates vacated by Mr. Caston, and Charles Munch will replace Mr. Kindler.

Johnson Gives Brant Premiere

Cincinnati Symphony Plays The Promised Land on Fourth Subscription Program

CINCINNATI.—Thor Johnson conducted the world premiere of Henry Brant's *The Promised Land*, a Symphony of Palestine, in the Cincinnati Symphony's fourth pair of subscription concerts, in Music Hall on Nov. 26 and 27. Jesús María Sanromá was soloist in the Schumann Piano Concerto. The program opened with Haydn's Symphony No. 88, in G major, and ended with Borodin's *Polovetsian Dances from Prince Igor*.

Mr. Brant's symphony is an expansion of the musical ideas he employed in his score for the film, *My Father's House*, made in Palestine two years ago, with an all-Palestinian cast. Only four of the symphony's five movements were played on this occasion; the fourth movement, *The Dead Sea*, was omitted. The work is somewhat overloaded with rich-sounding, lavishly orchestrated materials, and the pictorial qualities of its colorful but fragmentary ideas are more interesting than their development in musical terms.

Marimi Del Pozo, young Spanish coloratura soprano, made her Cincinnati debut in the fifth pair of symphony concerts, on Dec. 3 and 4. The first performance in this city of Giovanni Gabrieli's sonata, *Pian e Forte*, originally composed in 1597, and transcribed for modern orchestra by the late Frederick Stock, opened the program. Another local premiere, of Francisco Mignone's *Congada, Danse Afrobrasilera*, was the closing item. Elsewhere in the program, Mr. Johnson conducted Falla's Suite from *El Amor Brujo*, and Beethoven's Fourth Symphony. The symphony was superbly played. Miss Del Pozo sang arias from Bellini's *La Sonnambula* and Donizetti's *Lucia di Lammermoor*; Ponce's *Estrellita*; and Maria Rodrigo's *Three Airs*, in which she made her best impression of the program.

The debut here of Whittemore and Lowe, duo-pianists, was a novel feature of the sixth pair of concerts, on Dec. 10 and 11. The pianists gave skillful, spirited, and excellently synchronized performances of Poulenc's D minor Concerto and Britten's Scottish Ballad, and added three brief encores. Mozart's Overture to *The Marriage of Figaro*, his G minor Symphony, and Sibelius' *Scènes Historiques* constituted the rest of the program.

Mr. Johnson's effort to build a precise and tonally radiant ensemble reached a milestone in the brilliant performance of Ravel's Second *Daphnis et Chloé Suite*, in the seventh pair of concerts, on Dec. 18 and 19. The soloist was James Melton, tenor, who sang arias from *The Magic Flute*, *Lakmé*, *Manon*, and *Tosca*, and adding several encores, with the aid of Carroll Hollister at the piano. Other works in the program were Delius' *La Calinda*, a dance from the opera, *Koanga*, played for the first time in Cincinnati; Brahms' *Variations on a Theme by Haydn*; and Strauss' *Till Eulenspiegel*.

The Cincinnati Symphony Young People's Concerts, under Mr. Johnson's direction, are breaking attendance records. The increase in patronage over last year's figures necessitated two repetitions, on Dec. 1 and 7, of the program first played on Nov. 30. Attendance at the first Popular Concert of the season, on Nov. 21, in which André Kostelanetz served as guest conductor and Burt Farber as piano soloist, indicated an upswing of interest in this series, at which attendance had dropped off after attaining overflow proportions during the war years.

MARY LEIGHTON

Covent Garden Presents Wagner Season

By EDWARD LOCKSPEISER

THERE is always something incalculable about opera in England, but whatever faults our opera organizations may have, they do contrive to avoid the unadventurous routine of some of the continental opera houses. Just now, views are being ventilated on the future policy of Covent Garden, which started out some two years ago with a bold scheme to give opera in English. It was soon seen that the highest standards of performance could not be maintained if English were to be insisted upon—at any rate not yet, even though such singers as Kirsten Flagstad, Paolo Silveri, Elizabeth Schwarzkopf and Hans Hotter have sportingly relearned their roles in our language. Consequently, the present Wagner season at Covent Garden has reverted to an earlier type, and is being given in German. How this change can be reconciled with the increased grant given to Covent Garden by the official Arts Council of Great Britain—still far below the subsidy received by continental opera houses—and also with the fact that the government is scheduled to take over the Royal Opera by January 1950, is a matter of feverish controversy. A report by P.E.P. (Political and Economic Planning) recommends that the Covent Garden Opera Trust should concentrate on opera in English, and stresses the need for the creation of a national opera school.

THIS year's production of *Tristan and Isolde* has been acclaimed as very nearly a great one, with Astrid Varnay, the stately American Isolde, revealing vocal gifts of generous, if not heroic, proportions. Set Svanholm created a Tristan of no more than life size, with a voice commended for its brightness and clarity rather than its sensuousness. Hans Hotter, now a favorite with Covent Garden audiences, revealed himself as an artist of great sensitiveness in the part of Kurwenal, and other parts were competently undertaken by Constance Shacklock and Norman Walker.

With Mr. Svanholm as an ideal Walther and Miss Schwarzkopf as a graceful Eva in *Die Meistersinger*, some excellent acting and singing were provided. Here a team of English singers—among them Tom Williams as Hans Sachs and Grahame Clifford as Beckmesser—took their place alongside the distinguished guests. In *Die Walküre*, Doris Doree achieved a notable success as Sieglinde, one of her best parts, and Astrid Varnay proved an admirable Brünnhilde. Mr. Svanholm sang the part of Siegmund effectively. He was especially memorable, however, in the name part of Siegfried, which had not been heard in London for ten years. Das Rheingold and Götterdämmerung were unfortunately omitted from this winter season of Wagner. All the music dramas were presented under the able and experienced direction of Karl Rankl.

A PRODUCTION of *Aida* in English brought first the superb Ljuba Welitsch, and later the versatile Miss Doree, in the title role. The part of Radames, at one time or another, was sung by the capable Italian singer, Franco Beval, by the reliable Torsten Ralf and by Thorstein Hannesson, an Icelandic tenor who made a promising Covent Garden debut in this role. Later, in *Fidelio*, Mr. Hannesson won commendation for his vocal, if not for his dramatic, abilities; and as Leonore, a newcomer, the Australian soprano, Sylvia Fisher, proved to be a singer well worth hearing.

The Sadler's Wells Ballet, recently returned from a triumphant tour on the Continent, opened its winter season at Covent Garden with a new ballet to the music of Strauss' *Don Juan*, with choreography by Frederick Ashton and décor by Edward Burra. Margot Fonteyn, Moira Shearer, and Robert Helpmann were the principal dancers in the new ballet. An ambitious and enterprising undertaking, the ballet was not a wholly successful fusion of music and dance, but it nevertheless provided an enchantingly sensuous spectacle. A later production of the Sadler's Wells Ballet will be the first performance in England of Prokofiev's three-act ballet *Cinderella*, first given in 1948 at the Bolshoi Theatre in Moscow. The choreography of the British version will be the work of Frederick Ashton. The title part will be danced by Moira Shearer and Violetta Elvin, alternately replacing Margot Fonteyn, who is temporarily incapacitated by an injury.

THE BBC commissioned three composers to write music in honour of the Royal Birth. Gordon Jacob composed a march; Michael Tippett, a Birthday Ode; and Herbert Howells, a fanciful Pastoral in two parts—Corydon's Dance, and Scherzo in Arden. Mr. Tippett, one of England's most imaginative composers, has written a score that is likely to prove a worthy successor to such other works as his *Handel Variations*, and *Concerto for Double String Orchestra*. Another commission has been awarded to the accomplished Lennox Berkeley, for a *Concerto for Two Pianos and Orchestra*, to be performed at a forthcoming program of the Henry Wood Concert Society. Benjamin Britten is writing a children's opera for production at the Aldeburgh Festival in Suffolk next year. Arthur Bliss is completing an opera, on a libretto by J. B. Priestley, for production at Covent Garden next summer.

John Barbirolli, who, as conductor of the Hallé Orchestra in Manchester, has spectacularly risen to the front rank of conductors in England, gave an unforgettable performance of the Bartók *Concerto for Orchestra*, with the BBC Symphony. A virile and dynamic personality whose recent development to full maturity is remarkable, Mr. Barbirolli plans to make several London appearances in the near future.

The New Era Concert Society, active in the production of new works for orchestra, has presented a performance of Bach's *The Art of the Fugue*, in a version made by the Swiss composer, Roger Vuataz, employing a string orchestra, a solo string quartet, and a quartet of wind instrument. The Philharmonia Orchestra played this orchestration, under the direction of Hermann Scherchen, Zurich conductor. During his visit, Scherchen also gave, at the BBC, the first English performance of Schönberg's *Second Chamber Symphony*, a work of unadulterated romanticism; *Der Wein*, a song for soprano and orchestra by Alban Berg to a text of Baudelaire, translated into German by Stefan George—a harrowing and nightmarish conception, admirably sung by the Australian soprano, Emelie Hooke; *Sur la Mort d'un Tyran*, a short work on a text of Lampride, for chorus and orchestra, by Darius Milhaud; excerpts from the new ballet, *Marsya*, by the Italian composer, Luigi Dallapiccola.

MR. DALLAPICCOLA was soloist in his *Piccolo Concerto*, for piano and twenty-four instruments, a



Astrid Varnay as Isolde



Set Svanholm as Tristan

work of great sensitiveness, rhythmic vivacity and melodic beauty. His *Songs of Prison*, for chorus, two pianos, harp and percussion—first performed in London at one of the I.S.C.M. Festivals—was given again under the composer's direction. It revealed, like the ballet, *Marsya*, a willful violence, but also an impassioned sense of declamation that seemed thoroughly Italian in spirit, yet in no way conventional. His *Sarabande and Fugue*, for violin and piano, and the set of three songs entitled *Rencesvals* complete the short list of Dallapiccola's works given in London. These works show him to be a composer of a bold original style, perhaps the most significant figure among contemporary Italian composers. His opera, *Volo di Notte*, is shortly to be broadcast by the BBC. The premiere of a later

opera, *Il Prigionero*, recently completed, will take place at the Théâtre de la Monnaie, in Brussels.

Fauré's *Pénélope* and Humperdinck's *Königskinder* are the most notable operas heard recently over the BBC. *Pénélope*, relayed from Paris, and sung by a French cast, conducted by D. E. Ingelbrecht, was a marvel of reticence and precision; *Königskinder* was at least something of a novelty, worth hearing every once in a while. Performances of such works, which at the moment only the radio is able to undertake, are always welcome. Whether they produce a sensation or not is hardly the point, for little by little a knowledge of them is bound to enlarge the repertory. A wider vision is thus being provided for music lovers, and a spirit of adventurousness is gradually being cultivated.

The State of Music in Spain

By EMILIO OSTA

BARCELONA

AS I write these lines, my stay of four months in Spain is drawing to a close. Before returning to the United States, I have endeavored to bring together a comprehensive survey of musical life in the larger cities of Spain.

I arrived in San Sebastian, gem of the seashore cities, at the very end of August, in time to attend the most important music festival in Spain, the Fortnight of Music. This festival, the ninth of its kind, was opened on Aug. 28 and 29 by a Paris ballet company whose artistic director and choreographer is Roland Petit. Among the works presented by this company were *The Lady and Her Shadow*, with a scenario by Paul Claudel and music by Tchernin; *Adame Miroir*, with music by Milhaud; *Demoiselles de la Nuit*, with music by Jean Françaix; Schumann's *Symphonic Etudes*; and a *Suite of Dances* from the *Blue Danube*.

In the next few days, five symphony concerts were played by the Madrid National Symphony, under the batons of four conductors of four different nationalities. The first and last concerts were assigned to Paul Van Kempen. Beethoven's *Missa Solemnis* constituted his closing program, with the choral parts sung by the Orfeon Donastiarra, one of the best choral ensembles of Spain. The soloists were Victoria de los Angeles, soprano, who had just won the first prize in the international competition at Geneva; Pina Ullisse, contralto; Nicola Filacuridis, tenor; and Giuseppe Flamini, bass.

The second concert was conducted by Emilio Osta, American pianist and accompanist for his sister, the dancer Teresita Osta, spent several months in Spain last fall.

by Hans von Benda, and the third by Ernest Bour. Mr. Bour presented the first performance in Spain of the Third Symphony, by his compatriot, Jean Rivier. Scored exclusively for strings, the symphony deserves further hearings. Ataulfo Argenta conducted a conventional list of works in the fourth concert. Indeed, with the exception of the River symphony, all the symphonic programs were limited to a familiar repertoire, consisting largely of works by Beethoven, Schubert, Schumann, Brahms, Handel, and Wagner.

The festival ended with the presentation of eight operas by an Italian company—Il Barbiere di Siviglia, La Bohème, Un Ballo in Maschera, Hamlet, Manon, Werther, Aida, and Carmen. The leading singers were Victoria de los Angeles; Maria de los Angeles Morales, another soprano who had won a European competition, this time in Holland; and Mario de Monaco and Giacinto Prandelle, tenors. Napoleone Annovazzi, the artistic director, shared the responsibilities of conducting with Raynaldo Zamboni.

San Sebastian, with its famous beach, known as The Shell, was not an easy place to leave, even though steady rains diminished the pleasures of swimming, surf-riding, boating and tennis. But I was anxious to reach Madrid before the opening of the fall season.

THE capital city has three principal orchestras—the Symphony Orchestra of Madrid, founded by the late Enrique Fernández Arbos, who visited the United States in the 1920s; the Chamber Orchestra, whose regular conductor is Ataulfo Argenta; and (without doubt the best of the three)

(Continued on page 38)

ORCHESTRAS

Music for Radio Audience
Conducted by Walter

New York Philharmonic-Symphony.
Bruno Walter conducting. Carnegie
Hall, Dec. 12, 2:45:

Fantasia on a Theme of
Thomas Tallis.... Vaughan Williams
Symphony in D major, No. 86... Haydn
Overture, Scherzo, and Nocturne,
from A Midsummer Night's
Dream Music..... Mendelssohn
Tod und Verklärung..... Strauss

This program, made up as it was
mainly of pieces from the orchestral
stock-pile, gave little promise before
the fact of being exciting, and it was
a chastening experience to hear pas-
sionate life breathe from the pages of
scores that had palled in the memory
of performances at lesser hands than
Mr. Walter's.

The Vaughan Williams Fantasia,
which opened the program, was given
a soberly eloquent reading; and the
Haydn Symphony, which had been
given at the previous week's concerts,
was as charming as it had proved on
the earlier occasion. But the really
marvelous moments (if conceptions
so unified and so complete can be said
to have moments) came in the familiar
Mendelssohn and Strauss works. The
Midsummer Night's Dream excerpts
were given a beautifully relaxed and
truly romantic performance. The
music breathed, danced and sang in
a way that was so effortless, so
modest, and so completely without
guile that it seemed never to have
been anything other than the delicate
gossamer that Mendelssohn wove.

Never to this listener had Tod und
Verklärung seemed so moving as on
this occasion. The work is often
treated as a weakling that needs all
the sentimental trumpery that can be
wrung from an orchestra if it is to
make its effect, and Mr. Walter's
honest, unadorned treatment of the
music was a relief and a revelation.
Tod und Verklärung certainly is not
the best Strauss tone poem, but in this



Robert Casadesu and Charles Munch rehearse Mozart's C major Piano Concerto
for a Philharmonic-Symphony concert in Carnegie Hall. Sketch by B. F. Dolbin

performance it had a validity and a
simple spaciousness that were deeply
moving. Seldom is it possible to hear
music so well played and projected so
completely on its own terms.

J. H., Jr.

Casadesu Soloist Under Charles Munch

Philharmonic-Symphony Society.
Charles Munch conducting. Robert
Casadesu, pianist. Carnegie Hall,
Dec. 16 and 17:

Concerto Grosso, D minor, Op. 3, No.
11..... Vivaldi
(First time by the society, in the
original version)
Piano Concerto, C major, K. 467, Mozart
Symphonic Etude, La Chasse du Prince
Arthur..... Ropartz
Symphony on a French Mountain Air,
for orchestra and piano..... D'Indy

Charles Munch, the most enigmatic
of the Philharmonic's conductors, be-
gan his four-week stay with a program
equally divided between eighteenth-
century classics and works by pupils

of César Franck. Mr. Munch achieved
the unusual feat of making all the
music in the program sound very well
and very badly at one and the same
time. As was often the case last year,
he seemed to be a man of taste who
achieved vulgar results. Between the
excessive psychic and physical energy
he expends upon the mechanism of
conducting and the substantial quali-
ties of his musical mind—perhaps also
of his heart—there was an immense
gulf. And because it is not possible to
perform music successfully without
technical self-command, the outward
show of effort usually obscured, at
least partly the conductor's many val-
uable inner qualities.

The Vivaldi concerto, at the outset
of the program, sounded edgy and hyster-
ical, as Mr. Munch beat time with
fierce, whiplash strokes, urging the
string players past the limit of bril-
liance into a cutting, acidulous tone;
yet the same interpretation, with the
same tempos, would have been most
beautiful, as the central slow move-

ment was, if he had not forced the
issue by his super-dynamic methods.
This same frenzied technique made
the accompaniment of the fast move-
ments of the Mozart concerto sound
rough and empty, almost as though
they had not been rehearsed; yet here
again the slow movement was charm-
ing in every way.

Guy Ropartz's The Hunt of Prince
Arthur, composed in 1911-12, and hap-
pily forgotten here since Josef Stran-
sky introduced it thirty years or so
ago, would not sound like a good
piece, no matter how it was conducted;
for it is a futile, pompous mélange of
elements drawn from Franck, Chaus-
son, Debussy, Dukas, and Wagner,
with no vitality left in its shabby
frame. In this symphonic poem,
Munch gave the audience a fabulous
show, crouching, lunging, standing on
tiptoe, and, at the bombastic climax,
actually leaping twice into the air. And
yet behind all this there was a solid
understanding of the score—though
such an understanding, in this case,
indicated a waste of his time. The
D'Indy symphony was also overcon-
ducted, with too little regard for bal-
ance between the orchestra and the
piano obbligato, but again nobody
could gainsay Mr. Munch's fine grasp
of both the structure and the basic
eloquence of this faded, but still in-
gratiating, work.

Mr. Casadesu played the Mozart
concerto magnificently, preserving its
cohesiveness of form and directness
of utterance without overlooking its
highly dramatic elements. The ob-
bligato in the Symphony on a Moun-
tain Air he also treated with supreme
mastery, coloring its decorative pass-
age-work enchantingly, and summon-
ing up the necessary vigor and solidity
of accent for the big sections. C. S.

Buketoff Conducts

Young People's Program

Igor Buketoff, who became con-
ductor of the Fort Wayne Philhar-
monic at the beginning of the current
(Continued on page 26)

RECITALS

Poulenc Honorary Concert Museum of Modern Art, Dec. 11

Francis Poulenc, who was honored
by the League of Composers with a
program of his works and a recep-
tion, returned the compliment hand-
somer by participating with his col-
league, Pierre Bernac, baritone, in the
concert. The evening brought a sur-
prise in the form of a new song, per-
formed for the first time anywhere,
at the end of a group comprising Le
Jardin D'Anna; Allons Plus Vite; Le
Portrait; and Tu Vois Le Feu Du
Soir.

Mr. Poulenc and Mr. Bernac opened
the program with Le Bestiaire and
the Banalités, performing both cycles
superbly. Nearly the entire range of
the composer's dramatic imagination
was encompassed in these amazingly
varied songs.

The Trio for Piano, Oboe and Bas-
soon, played by Mr. Poulenc, Lois
Wann, and Leonard Sharrow, is a
minor work, but bubbling over with
high spirits and invention. If we had
more composers who could toss off
trifles like this, the world would be
a happier place in which to listen to
music. The inspired buffoonery of
Le Bal Masqué, the secular cantata
based on poems of Max Jacob which
had been performed at the festival
of contemporary French music at the
Juilliard School on Dec. 1, with
Warren Galjour as soloist, revealed
Mr. Bernac as a comedian of the first
rank. Even if one had not heard his
vivid delivery of the text, his facial
expression would have conveyed the
emotional nuances of the hilarious

fantasy. An ensemble under Frederic
Waldman played the music a bit dubi-
ously, as if the young instrumentalists
were not quite sure whether to be
funny or not, but Mr. Poulenc at the
piano kept things moving. This con-
cert was an occasion, in the best sense
of that Gallic term. R. S.

Albert Brusilow, Violinist Town Hall, Dec. 11, 2:30

Mr. Brusilow's recital was thor-
oughly ingratiating. The twenty-year-
old violinist played with utter techni-
cal assurance and admirably flexible
tone. He did not, moreover, let dis-
play obtrude upon musical discourse
in weighty works. Only in made-to-
order pieces like Szymanowski's Tar-
antelle, Richard Yardumian's Mono-
logue for Violin Alone (the first per-
formance), and Wienawski's D major
Polonaise did he let the pyrotechnics
fall where they might, with breath-
taking results. Mr. Brusilow was ca-
pable, too, of a full-bodied tone that
could explore a variety of lights and
shades, enlarging and enriching itself
for broader passages without indulg-
ing in excessive sentiment, and
diminishing along a wide dynamic
gamut without losing its roundness.

There were however, some interpre-
tative deficiencies, but these could per-
haps be ascribed to the violinist's
youth. In big works like Bach's So-
nata No. 1 in G minor (unaccompa-
nied); Beethoven's Sonata in D ma-
jor, Op. 12; and a Vitali Chaconne,
Mr. Brusilow's tread was cautious.
While he abandoned himself with
complete confidence to the more in-
tense passages, lighter and subtler
emotions seemed outside his present
full capacities. His playing was, nev-

ertheless, faithful to the letter of the
score, and had sufficient conviction to
make his performances generally sat-
isfying. Leon Pommers assisted at the
piano. The Vitali Chaconne employed
an organ accompaniment, which was
played by Charles John Lauria.

A. B.

Leo Nadelmann, Pianist Town Hall, Dec. 11

For his second New York recital
(the Swiss pianist had first appeared
here a year ago), Leo Nadelmann
presented a program drawn from the
standard repertoire—Mozart's B minor
Adagio, K. 540; Beethoven's E minor
Sonata, Op. 90; Schubert's Wanderer
Fantasy; Chopin's F minor Ballade,
D flat major Nocturne, and B flat
minor Scherzo; and the Bach-Busoni
Chaconne.

Of this list, one work—the Wan-
derer Fantasy—stood out as a musical
accomplishment of sterling worth, for
to this music Mr. Nadelmann brought
a sense of vital, purposeful forward
movement that was constantly ex-
citing. He made the final Allegro, in
particular, with its great, striding
melody, no common experience.

The other works in the program
were not nearly so satisfying. Mr.
Nadelmann's playing was always se-
cure technically and masculine in its
firmness; his tone, if not sensuously
beautiful, was clear and musical except
in full forte passages, where it took
on a hard, almost petulant quality;
and his interpretations were always
intelligently thought through and co-
gently expressed. But this cogency
was not supplemented by much evoca-
tion of the human values of the music,
and the interpretations remained pre-

vailingly cold and cerebral. The
musical facts of a piece were always
ably stated, but the pianist seldom
permitted himself any very expressive
discussion of them. J. H., Jr.

New Friends of Music Town Hall, Dec. 12, 5:30

The New Friends of Music had one
of their most engaging sessions when
they presented Adolf Busch and Ru-
dolf Serkin in a program consisting
of all three Brahms sonatas for violin
and piano. Both artists are fixtures at
these events, and they have been play-
ing the Brahms sonatas for years. As
was pointed out in these columns very
recently, the violinist never sounds so
well as when collaborating with his
noted son-in-law. In only a few in-
stances—and then in a manner hard-
ly to be remarked—did Mr. Busch
rasp or play out of tune. For the
greater part, he proved to be admir-
ably smooth in tone and technique,
and his musicianship was at its height.
As for Mr. Serkin, he contrived an
expert balance in these works, never
depriving the piano part of its due, yet
at no time obscuring the violin where
the composer gave it melodic pre-
dominance. A more divining and
sympathetic treatment of these mas-
terpieces is hardly to be imagined.

It would be difficult to decide in
which of the three the players
achieved a more sensitive collabora-
tion. Memorable as were the lovely
G major Sonata and the severer one
in D minor, it was, perhaps, the en-
trancingly lyrical A major—the ador-
able Thun Sonata, or Prize Song So-
nata, as you may choose to call it—
which fastened itself in one's memory,
and for long after the concert refused
(Continued on page 16)



Anthropoid Pianist

In Houston, one Sunday afternoon last month, Clifford Curzon, the British pianist, went to the Carter Music Company building at four o'clock to practice for his recital the following evening. For four hours, absorbed in the music, he lost all consciousness of his surroundings. When he got up to leave, at eight o'clock, everyone had left the building. Nobody had provided him with a key, and there was no telephone anywhere around. Finally, he saw a door with a red sign, EXIT, above it. He exited gladly, letting the door slam behind him. "I found myself trapped on a fire-escape platform," he recalls. "The ladder was not down, and I would have broken my legs if I had jumped."

He thought of calling out to a passer-by on the street, but nobody passed by. After a long period of thoughtful inaction, he slithered down the side of the building "like a monkey," grasping whatever bits of steel and masonry protruded from the wall. He reached the ground at ten o'clock, filthy but unharmed. No Texas fire department can outwit a determined Englishman, even by maintaining fire escapes that do not connect with the ground.

Bopera Notes

At Bill and Ralph's Royal Roost, a Broadway place of amusement described by its proprietors as the "Metropolitan Bopera House," where the musical style known as Be-Bop is the specialty of the house, the customers are provided with elaborate, formally printed program notes by Walter "Gil" Fuller, who seems to be an exceedingly erudite man. The potions dispensed at the Royal Roost must endow the patrons with unusual intellectual curiosity. It is doubtful whether the Philharmonic's subscribers would read easily through such descriptive matter as this:

"The harmonic structure of an ordinary pop tune when played by a 'bopper' has ordinarily been altered. To the disappointment of many, all of the fifths, ninths, and elevenths are not flatted as some writers would have us believe. The dominant, tonic, and the other diatonic chords in most cases are altered by adding the sixth, ninth,

eleventh, and thirteenth. These notes may be chromatically raised or lowered, depending on the taste of the individual. Diminished and whole tone chords are almost extinct in Be-Bop and are rarely used. However, Neapolitan, French, German and Italian sixths are used extensively in altered form."

Apparently the Philharmonic management does not know how to induce its patrons to read program notes that really get down to technical brass tacks. Why not try distributing the program books in the bar, rather than inside the auditorium?

Ra Te Ron Ia Ke Ro Non

The Mohawk Indians have a difficult time fitting their language to the tune of Hark, the Herald Angels Sing. The word "angels" alone requires seven words in Mohawk—"ra te ron ia ke ro non," which literally means "sky people."

But if you think the Mohawks simply give up without making any attempt to sing Christmas carols, you are wrong. Mildred Faulk, an enterprising reporter for the New York World-Telegram, discovered that three hundred members of the tribe belong to the Cuyler Presbyterian Church in Brooklyn, and regularly celebrate the holiday season by singing carols in their native language, which linguists consider one of the most difficult Indian tongues for an outsider to master.

We should like to hear a Mohawk performance of Largo al factotum, from The Barber of Seville, or a Gilbert and Sullivan patter song.

Fiddler's Incunabula

The original manuscript scores of Johannes Brahms' D major Violin Concerto and Ernest Chausson's Poème for Violin and Orchestra will be sold at auction at the Parke-Bernet Galleries in New York, on the evenings of January 27 and 28, along with more than 150 other rare manuscripts and books. Their owner is Fritz Kreisler, whose scholarly accomplishments are by no means as well known as his musical gifts. Mr. Kreisler will turn over the entire proceeds of the sale to hospitals, organizations for the blind, and institutions devoted to the care of destitute children. "It will not be easy to part with them," Mr. Kreisler confesses, "but I felt I had no right to possess such expensive books while people are starving."

Though the Brahms and Chausson scores are the youngest items in the list, by several centuries, they do not lack historical interest. The Brahms manuscript contains changes made by the composer to enable the violinists of his time to play the solo part more readily. The Chausson holograph once belonged to the celebrated Belgian violinist, Eugene Ysaye, who willed it to Mr. Kreisler.

The books, most of which were printed before 1500 (librarians call them incunabula), were collected by the great violinist over more than thirty years. One of them, printed on parchment in Paris in 1503, is



the two-volume Chroniques de France, by Monstrelet, who was in Compiègne when Joan of Arc was seized and imprisoned by the Burgundians. Mr. Kreisler's copy is one of the two that are known still to exist. It is decorated with miniatures in gold and colors, and has a gold-tooled nineteenth-century-binding.

The collection also includes illuminated manuscripts from as early as the thirteenth century, and a Bibla Pauperum, or Bible of the Poor, containing thirty-one Old and New Testament pictures, block-printed in the Netherlands in about 1460.

Orphanage Mass

Lost works by celebrated composers are turning up with unnatural regularity these days. Only a few days ago, Thomas K. Scherman and the Little Orchestra received a hitherto unknown overture by Schubert, of which Robert Sabbin gives an account elsewhere in this issue. And now a Reuters dispatch from Vienna tells of the discovery of a work presumed to be by Mozart.

In a pile of masses, known to be by Mozart, the organist of the small Maria Geburt Church in Vienna, Erich Haider, ran across a copy of an unfamiliar mass. With it was a letter, dated 1768, from Leopold Mozart, the composer's father, telling of Mozart's conducting of a mass he had written "for the dedication of an orphanage church." Maria Geburt Church was consecrated as the "Orphanage Church" in 1768. Mozart was then twelve years old.

We shall do well not to be too hasty about adding this work to the list, however, for the libraries are full of spurious Mozart masses. One English publishing firm, in the early nineteenth century, was responsible—whether innocently or deliberately, nobody quite knows—for the issuance of no fewer than six masses wrongly attributed to Mozart. One of these is the so-called Twelfth Mass, a familiar but third-rate and altogether deadly piece which had its origin in Bohemia.

Sinfonia Infantica

A contemporary parallel to Richard Strauss' Domestic Symphony, was composed recently by Donald Fornuto, a 17-year-old student at the High School of Music and Art, in New York, and conducted by him at the school's semi-annual orchestra concert. Instead of treating of the altercations and reconciliations of a husband and wife, Donald—who apparently lives in a severely normal home—elected to make a symphonic poem out of an experience in the life of his one-year-old sister, Patricia Ann.

The piece, entitled Patricia Ann (My Baby Sister), starts out by depicting the baby asleep in her crib. Soon she stirs (a xylophone tremolando), and shakes her rattle, which obligingly produces a rumba rhythm. Sated with excitement, Patricia Ann soon drops off to sleep again.

Donald explained that the idea for the piece popped into his head one night when Patricia Ann's crying disturbed him as he tried to concentrate upon a composition assignment, a short piece for strings and woodwinds. When he showed the tone poem to his teacher, she did not like it. Too dissonant.

Metropolitan Box Score

Key:

W—A winning performance.

T—A tie, with good and bad features.

L—A losing performance.

Score from Dec. 13 to 25:

L'Elisir d'Amore, Dec. 13.....	L
Carmen, Dec. 14.....	T
Rigoletto, Dec. 15.....	W
La Bohème, Dec. 16.....	W
Tristan and Isolde, Dec. 17.....	W
Otello, Dec. 18.....	L
L'Amore dei Tre Re, Dec. 18.....	T
Lucia di Lammermoor, Dec. 19.....	W
Götterdämmerung, Dec. 20.....	T
Madama Butterfly, Dec. 22.....	T
Mignon, Dec. 23.....	L
Aida, Dec. 24.....	L
La Bohème, Dec. 25.....	W
Rigoletto, Dec. 25.....	T

Summary for two-week period:

Win—5; Tie—5; Loss—4.

Summary for season to date:

Win—7; Tie—7; Loss—13.

Mephisto

OPERA

L'Elisir d'Amore, Dec. 13

The presence of Francesco Valentino as Belcore, instead of Giuseppe Valdengo, was the only outward mark by which the season's second representation of Donizetti's comic opera could be distinguished from the first one on Nov. 30. Mr. Valentino seemed an odd choice for the role of the amorous sergeant, since his impersonation—if it could be so described—was wholly devoid of ebullience, and his voice was dry in texture and often insufficiently focussed to define the pitches.

The entire production was as sombre as ever, with the exception, of course, of Bidu Sayao's utterly enchanting delivery of Adina's coloratura music. Mr. Tagliavini did nothing but shout until about 10:50, when, for the first time, he modulated his tone in the interests of Una furtiva lagrima, and won his usual applause for doing so. The other members of the cast were Salvatore Baccaloni and Inge Manski, the latter assigned to a role that does not fit her particular gifts. Giuseppe Antonicelli conducted, and Désiré De-frère took credit for what was called—I hope in a spirit of Munchausen humor—the stage direction.

C. S.

Carmen, Dec. 14

Frank Guarrera, male winner of last season's Metropolitan Opera Auditions of the Air, made his debut with the company as Escamillo in the season's first Carmen performance, a benefit for the Smith College Scholarship Fund. Possessed of a resonant and well focussed voice and an easy stage manner, Mr. Guarrera successfully overcame many of the hazards of the virtually unsingable Toreador Song, and in the third and fourth acts displayed a gratifying warmth of tone. The role of Escamillo is not one from which to judge adequately a baritone's full attainments in matters of style and technique; but at least Mr. Guarrera's first appearance indicated that he is entitled to be included in the Metropolitan roster.

The rest of the cast was familiar, though Ramon Vinay's assignment to the part of Don José was unexpected, since he replaced the indisposed Kurt Baum (who in turn had replaced Jussi Bjorling in Il Trovatore three days earlier). Mr. Vinay's delivery of the music has gained in fluency, and his acting is more felicitous than it was when this reviewer last saw his Don José two years ago. Risé Stevens, the Carmen, took unusual pains to vocalize her music with an even scale and careful placement, although this eliminated the explosive and spread tones with which she used to overlay the melodic line, it also lessened the dramatic force of her performance.

Licia Albanese sang all of Micaela's music superbly, and made a fully believable character of the peasant girl. Thelma Votipka, Lucille Browning, George Cehanovsky, and Alessio de Paolis—Miss Stevens' associates in the quintet—were uniformly skillful, and the roles of Zuniga and Morales were capably handled by Lorenzo Alvary and John Baker. The choreography for the tavern scene and the interpolated dances in the fourth act appeared unchanged, but the ballet has obviously rehearsed a good deal, for the dancers kept together rather well. The stage direction was as feeble as it has been for years. Wilfred Pelletier conducted with uniformly good tempos.

C. S.

Rigoletto, Dec. 15

The season's first subscription performance of Rigoletto was one of those competent, thoroughly routinized

affairs in which familiar demerits are outweighed by merits equally familiar and more significant. All of the cast sang on a highly respectable, if not always brilliant, level; and if Pietro Cimara did not realize many of the dramatic values explicit in the orchestral part of the score, he at least kept things moving at a reasonable pace.

The cast differed from that of the earlier benefit performance in two important respects—Lily Pons, making her first appearance of the season, was the Gilda; and Cloe Elmo was the Maddalena. Miss Pons gave a fragile, sensitive impersonation, and although she sometimes sang flat, and sometimes became relatively inaudible in her lower tones, she managed the coloratura passage work crisply and almost always made her points musically and dramatically. Miss Elmo, in her turn, made a really good thing of her small role. Her full bodied singing and the sheer animal vitality of her stage presence contributed measurably to the impact of the final dramatic crisis.

However, the best performance of the evening was that of Leonard Warren in the title role. His conception of this part, in which he developed so remarkably last season, seemed even more completely integrated; and he sang with a magnificent sonority hardly to be equalled by any contemporary baritone. Jan Peerce, as the Duke, lacked something in the way of vocal splendor, but he sang with an unflinching sense of style; and his restrained bearing on the stage minimized the improbability of the romantic situation.

Lubomir Vichogonov, the Sparafucile, seemed to have lost the wobble in his voice that was noted at his debut, and he sang and acted with assurance. As Monterone, Kenneth Schon addressed his maledictions to the prompter. The remainder of the cast, all of whom sang and acted satisfactorily, included Thelma Altman, Maxine Stillman, George Cehanovsky, Alessio De Paolis, and John Baker.

J. H., Jr.

La Bohème, Dec. 16

The first La Bohème of the season was an exceptionally good show. Jussi Bjorling and Bidu Sayao sang splendidly as Rodolfo and Mimi, and the rest of the Bohemians provided likable impersonations, and often fine vocalism. The orchestra was held together well by Giuseppe Antonicelli, though it occasionally was a trifle loud during Miss Sayao's more delicate passages.

There was a new setting for the first and fourth act scene, designed by Joseph Novak. It appeared to be indebted to ideas drawn from the New York City Opera Company's set and, more remotely, from a similar set at the Stockholm Opera, pictures of which have been printed in MUSICAL AMERICA. It differs from the old set chiefly in that it is completely boxed in, with a large skylight at stage left, and, at stage right, a large stairway, on which those who enter the garret can be plainly seen. It was here that Rodolfo and Mimi paused to finish the love duet at the end of the first act.

Mr. Bjorling did some truly distinguished singing throughout the opera. His first-act Narrative was sensitively sung, and in the duets with Mimi here and in the third act his tone was beautifully proportioned. Miss Sayao, too, was affecting as Mimi. The boon companions were all well cast. Marcello is one of John Brownlee's best roles, both in singing and in acting; and Hugh Thompson was excellent as Schaunard. Nicola Moscona was an impressive Colline, singing the Coat Song with tender shadings and unusually moving modulations of voice. The other two principals were not so satisfactory. Melchiorre Luise was comic in appearance, but showed little vocal stamina as Benoit and Alcindoro; and Mimi Benzell, the Musetta, could



Joseph Novak's new set for the first act of La Bohème at the Metropolitan

hardly be heard, except for occasional chirps, though she acted the part saucily. Anthony Marlowe and Lawrence Davidson completed the cast.

Q. E.

Tristan und Isolde, Dec. 17

The season's second performance of Wagner's love tragedy was profoundly eloquent. Both the cast and the conductor were the same as at the first. Fritz Busch's conducting of Tristan is one of his finest achievements, especially in the third act. Throughout its myriad changes of mood, he never lets the music lag or lose its dramatic continuity; and his treatment of the passages in which the love music of the second act is heard in retrospect reveals the most sensitive psychological understanding of Wagner's intentions. Even the tempestuous chromatic chords which mirror Tristan's delirium are woven into the overall fabric, without damage to their rhythmic freedom.

Helen Traubel's Isolde has grown in dramatic scope, and she sang the Liebestod more nobly at this performance than I have ever heard her do it. In the first act, her quick gestures with her hands and arms suggested petulance rather than rage, though her singing was more heroic; and she could give greater impact to her characterization by working out more telling movements. Her voice was exquisitely liquid and rich in quality in the second-act love duet. But it was the Liebestod which revealed most fully Miss Traubel's insight into the character. The final phrase on "höchste Lust" was not merely beautiful in sound; it was transfigured by emotion. Although Lauritz Melchior was not in his best vocal condition, he was overwhelming in the last act, in which he is without a rival. Herbert Janssen's Kurvenal, Dezzo Ernster's King Marke and Blanche Thebom's Brangaene had their familiar persuasiveness. The others in the cast were Emery Darcy, Leslie Chabay, Philip Kinsman and John Garriss. In its Wagner performances, the Metropolitan retains a remnant of its former glories. When shall we again hear Italian opera of quality comparable to this?

R. S.

Otello, Dec. 18, 2:00

In some respects the season's third Otello was an improvement over the preceding ones. The first two acts were definitely better, with Ramon Vinay's Moor in command of a rather bigger volume of tone, and Licia Albanese's Desdemona singing the phrases of the love duet with a poise and a floating quality that she had not achieved in the preceding weeks. Leonard Warren, though he was in

robust vocal form, continued to be a burly Iago rather than a figure of malignity and guile. Things began to slump when the third act was reached, and the decline continued through the fourth, where Mme. Albanese again had trouble making anything of the Willow Song and the Ave Maria, neither of which lies advantageously for her voice. Fritz Busch conducted rather less rigidly than he has been doing in Verdi's masterpiece. Yet on the whole the representation was scarcely a model one.

H. F. P.

L'Amore dei Tre Re, Dec. 18

A lack of two basic elements in the third performance of Montemezzi's opera again vitiated the electrifying qualities of the score. For although in every department it was far better integrated than before, it still revealed a lack of rehearsal and a failure on the part of the conductor to comprehend the searing possibilities of the second act. Confident in mechanical routine, the cast should now be free to develop more telling individual characterizations. Viewed in retrospect, the first performance suggested little more than a dress rehearsal.

Frank Guarrera, the 25-year-old baritone who made his debut in Carmen on Dec. 14, appeared for the second time at the Metropolitan as Manfred, a role he had sung at La Scala in Milan, last spring. He sang with excellent diction and rich full tone. His musical characterization revealed intelligence; only in his stage deportment did he reveal a newcomer's lack of theatrical resources.

Dorothy Kirsten, Virgilio Lazzari and Charles Kullman repeated their earlier performances. Others in the cast, all of whom had appeared previously, were Leslie Chabay, Paul Franke, Thelma Altman, Paula Lenchner and Claramae Turner. Giuseppe Antonicelli conducted.

J. F.

Pons in Season's First Lucia di Lammermoor, Dec. 19

In the season's first presentation of Donizetti's Scottish tragedy, a benefit for the Yeshiva University Women's Organization, Lily Pons, in the title role, sang with the utmost enchantment. It was one of her choicest evenings; her tone quality was constantly lovely, and her intonation approached perfection most of the time. Although it cannot be said that her enactment of Sir Walter Scott's heroine plumbed any unusual emotional depths, Miss Pons made her a pathetic and believable figure.

As Edgar, Ferruccio Tagliavini showed great improvement on his earlier efforts this season. He sang with a

(Continued on page 13)

OPERA

(Continued from page 12)

good deal of discretion in his first-act duet with Miss Pons, reserving his full volume for the denunciation that follows the sextet. In his final soliloquy, in the garden that inexplicably replaces the prescribed crypt, he sang with as much expression and control as he has ever demonstrated at the Metropolitan.

Francesco Valentino also had a good night, for in Lord Henry Ashton's music his tones preserved a better focus than before, and in the main sounded attractive. Jerome Hines has not yet discovered anything in the sympathetic part of Raymond except the notes. Others in the cast were Thelma Votipka, Paul Franke, and Anthony Marlowe. Pietro Cimara conducted in completely routine fashion. C. S.

Götterdämmerung, Dec. 20

The season's second performance of Wagner's *Götterdämmerung* had the same cast as the first. Although Fritz Stiedry conducted the mighty score with unflagging devotion and intensity, and although the singers gave of their best, this was not as happy an occasion as the first presentation on Dec. 2. Nothing seemed to go well, especially in the scenic department. Curtains kept falling open, displaying gaps in the hall of the Gibichungs; the sky was badly wrinkled throughout the evening; during the funeral procession, lights went on by mistake, completely destroying the illusion of the dark curtain painted with clouds; the game in the hunting scene looked particularly dilapidated, and one of the objects resembled a dead dog so strongly as to suggest that the vassals must have been desperately hungry. With such ugly and (paradoxically) old-fashioned scenery, such ridiculous costumes and inept stage action, only a supreme musical performance could make one forget these shortcomings; and a supreme performance was not forthcoming.

Helen Traubel was especially impressive in the second act, and her treatment of the passage beginning, "Welches Unholds List," with the passionate outcry, "Ach, Jammer, Jammer!" revealed once again that she studies her roles psychologically as well as musically. Of the other singers, Mr. Pechner deserves a word of praise for his Alberich. He is one of the few artists at the Metropolitan who manages to make every word he sings intelligible. R. S.

Kirsten in Season's First Madama Butterfly, Dec. 22

Most of the credit for the values of the season's first *Madama Butterfly* belongs to Dorothy Kirsten, whose performance as Cio-Cio-San was delicately acted, beautifully sung, and satisfying in all respects. She always kept her conception of the part within the framework of a delicate stylization, but within that framework it constantly grew in meaning and poignancy. Her voice was freely produced and subtly colored, and her movement on the stage was a constant source of delight in its grace and dramatic appositeness.

The other members of the cast were not nearly so successful in realizing the ideals of lyric theater. Charles Kullman, as Pinkerton, looked well enough, but never really seemed to be in the play; and he sang with a constant sense of effort, often breaking phrases gratuitously. John Brownlee, as Sharpless, gave a stodgy performance that seldom probed very far into the limited vocal and dramatic opportunities of the part. Lucille Brownling managed to look more like a school marm than most Suzukis, and sang



Ferruccio Tagliavini Jussi Bjorling

flat in her duets with Miss Kirsten more often than a devoted servant should.

Alessio De Paolis was an excellent Goro, and the lesser roles were distributed among Melchiorre Luise, a thin voiced Bonze; George Cehanovsky, a dignified and sympathetic Yamadori; John Baker, The Imperial Commissioner; and Maxine Stellman, Kate Pinkerton. Giuseppe Antonicelli conducted with metrical rigidity, but kept the orchestral textures light enough for the singers to be heard. J. H., Jr.

Mignon, Dec. 23

Three changes from the original cast of Dec. 3 marked the third performance of *Mignon*. Giuseppe Di Stefano replaced James Melton as Wilhelm Meister; Patrice Munsel sang Philine, in place of Marilyn Cotlow; and Alessio De Paolis took over the part of Laerte from John Garris. Nicola Moscona, for whom Jerome Hines had substituted on Dec. 9, returned to the role of Lothario. Other familiar members of the cast were Risé Stevens, in the title role; Osie Hawkins; Jean Browning-Madeira; and Lawrence Davidson. Marina Svetlova, Leon Varkas, Alfredo Corvino, and Richard Goltra were soloists in the first-act ballet. Wilfred Pelletier again conducted, and Désiré Deffère was again responsible for the lifeless stage direction.

Mr. Di Stefano possesses one of the most attractive tenor voices at the Metropolitan, though its volume is decidedly limited. In *Mignon*, however, the young artist was only half effective most of the time. He may never have sung the role of Wilhelm Meister before, and he almost certainly had not sung it in French. The second-act aria, *Adieu, Mignon*, had scarcely more than occasional agreeable moments. By the time his third-act opportunity, *Elle ne croyait pas*, came along, he was more sure of himself, and gave some indication of the caressing vocalization his audiences hope he may be able to achieve in another year or two. It will probably take him longer to learn to act, for he displayed hardly more than the barest rudiments of the craft.

Miss Munsel's performance was rendered unsatisfactory by unstable tone production, rough and crude negotiation of florid passages, infidelity to pitch, and colorless acting. Mr. De Paolis, usually a striking delineator of character parts, was no more than a routine Laerte.

Miss Stevens, whose vocal art has taken a tremendous stride forward this season, sang with constantly expressive and beautiful tone, and provided an object lesson in quietly controlled, well schooled acting.

Her *Mignon* is one of the finest achievements of her career. C. S.

Roman in Season's First Aida, Dec. 24

Whether the majority of listeners bothered to remember its dates or not, *Aida* had its 77th birthday on Christmas Eve. If the management scheduled the season's first Metropolitan performance with the anniversary in mind, there was very little about the representation to suggest a calculated

Juilliard Revives Operas By Puccini and Darius Milhaud

A BILL consisting of Darius Milhaud's *The Poor Sailor* (Le *Pauvre Matelot*) and Giacomo Puccini's *Gianni Schicchi* was performed by the Opera Theatre of the Juilliard School of Music, in the Concert Hall, on Dec. 15 under Frederic Waldman. The operas were repeated with varying casts on Dec. 16, 17 and 18. Frederic Cohen was stage director for the productions. Frederick Kiesler was scenic director and designer; Madeleine Marshall trained the students in lyric diction; and Elsa Kahl coached them in musical acting. Both works were sung in English.

It was an excellent idea to combine two operas of entirely different styles and traditions in these student performances; and the results were not so horrendous as the Metropolitan's unbelievable double bill a few years ago, of *Salome* followed by *Pagliacci*. Milhaud's score, though typically contemporary in its tart harmony and economy of dramatic expression, pays homage to operatic tradition in its melodramatic plot and handling of the voices. And Puccini made an honest, if touchingly inadequate, gesture towards "new" ideas in harmony and orchestration, in the *Trittico*, of which *Gianni Schicchi* is the best, because the most spontaneous, portion. It is hard to believe that these operas were produced only ten years apart; for one is firmly rooted as in the past as the other is in the present.

The Poor Sailor had been given two weeks earlier as part of the Juilliard's Festival of Contemporary French Music. If it sounded rather pale and looked rather awkward on this occasion, the fault did not lie so much with the young singers or with the direction as with the nature of the opera. It is a virtuoso piece, requiring

highly polished acting and singing to make Guignol Cocteau's *Libretto* effective. Nor did the clumsy translation of Lorraine Noel Finley help the performers. Diran Akmajian sang the role of *The Sailor*; Onnie Wegman, *His Wife*; Ahti Tuuri, *His Father-in-law*; and William Savage, *His Friend*. Miss Wegman, aided no doubt by Miss Kahl, strengthened her performance with highly expressive movement. Her singing was adequate but less compelling.

Gianni Schicchi should always be given in a small theatre and in a language which the audience understands. The Juilliard production of the work was genuinely amusing. Harry Wayne sang the title role; Norma Cazanjan was the *Lauretta*; John Drury was the *Rinuccio*; and Edward Ansara (in a splendid make-up and costume), the *Simone*. The others in the generally excellent cast were Cleo Fry, Norman Myrvik, Louise Natale, Agnes Tsou, Edmond Karlsrud, Lorenzo Malfatti, Rosemary Kuhlmann, Ruben Marin, William Savage, Gustave Heydt and Philip Douglass.

Mr. Wayne sang and acted well, except that his *Schicchi* was too young and romantic looking for a wily lawyer with a grown-up daughter. Both Miss Cazanjan and Mr. Drury sang their arias and duets well, though both of them tended to produce their top tones somewhat nasally. The literalism of the setting was more successful than the stylization of *The Poor Sailor*. Altogether, this was an evening of student opera of which the school could be proud, and a notable improvement over certain previous years when the school was plowing through the classics. R. S.

gesture of observance. The evening offered scarcely more than a drab and pedestrian resumption of Verdi's opera. At best it maintained a routine level and at worst it failed to reach even that.

The audience was treated to a great deal of bad singing, companioned with stodgy, inflexible and unimaginative conducting by Emil Cooper. On the stage, the one truly distinguished achievement of the depressing occasion was the Ramfis of Jerome Hines, who delivered the music of the high priest with uncommon smoothness and beauty of tone as well as orotund effect and noble breadth of style. It was about the sole redeeming feature of a heavy evening.

Neither Stella Roman in the name part nor Blanche Thebom, as Amneris, afforded cause for more than tepid satisfaction. The soprano sang with a plentiful outgiving of bulbous unanchored tone that was frequently rebellious to pitch. The *O patria mia*, which like the kingdom of heaven cannot be taken by violence, became anything but a memorable adventure. It ended on a high A that was badly off key, yet sustained for a preposterous length of time. Certain phrases in the duet with *Radames* indicated, as it were, fortuitously, what Miss Roman might achieve with securer schooling than the haphazard vocal method she persistently cultivates. Tremulous, likewise, was Miss Thebom in the outpourings of Amneris. One is genuinely troubled to notice how disturbingly the tones of this gifted mezzo-soprano seem this season to be losing their color, texture and steadiness.

The rest of the evening's narrative may be short. Frank Guarrera, who

undertook *Amonasro* for the first time here, sang acceptably, though without conspicuous distinction or dramatic impact; outwardly he brought to his impersonation little more than stock-in-trade devices of operatic acting. Ramon Vinay did not shout and bellow *Radames* quite as lustily as he did at the City Center, but his singing, by and large, was hardly the sort to treasure in the memory. Philip Kinsman, as the King, delivered the measures of that Pharaonic personage with a tremolo powerful enough to have menaced the foundation of Egypt's pyramids; Thelma Votipka sang the invisible Priestess suavely; and Paul Franke conveyed the Messenger's sanguinary tidings. H. F. P.

La Bohème, Dec. 25, 2:00

Metropolitan patrons at the Christmas matinee heard one of the best *La Bohème* performances in a number of seasons. As in its one previous representation this fall, on Dec. 16, Bidu Sayao and Jussi Bjorling were the central figures. Miss Sayao made Mimi's little life history infinitely touching, and sang the music with incomparable beauty of phrasing and expression. Mr. Bjorling, in particularly fine voice, brought both richness and variety of tone to his music. Two artists entered the cast for the first time this season—Francesco Valentino, replacing John Brownlee as Marcello, and singing with more than his usual freedom and fidelity to pitch; and Salvatore Baccaloni, replacing Melchiorre Luise as both Benoit and Alcimore. Giuseppe Antonicelli conducted, and the rest of the cast was as on Dec. 16. C. S.

The Rough Road to Fame At the Metropolitan Opera

IN its zealous effort to gain recognition as an important artistic institution in its own right, the New York City Opera Company has tended to understate its value as a training school for inexperienced or unproved singers. Naturally enough, neither Laszlo Halasz nor the board of directors can afford to give the public the impression that the participants in City Center performances are mostly fledglings, with indeterminate potentialities for success. The public prefers to patronize a sure thing; let it be noised around that half the singers in the company are singing their parts for the first time, and attendance will drop off precipitately in so professionalized a theater-going city as New York.

Yet the fact remains that the New York City Opera performs quite as valuable a function in educating its young artists as it does in providing public performances at popular prices. Until Mr. Halasz's fresh and spontaneous organization came along, the United States provided no real facilities for gifted beginners in the operatic field. They need a chance to learn their roles in public, so to speak, in front of a tolerant and sympathetic audience, before attempting to sing them in the so-called major opera houses, such as the Metropolitan. In Europe—notably in Germany and Italy—the provincial opera houses in smaller cities have always offered, and are once again beginning to offer, opportunities for operatic tyros to sing and act their parts in kindly circumstances a good many times, to eliminate crudities of style, and to overcome the nervousness born of insecurity, before risking the severe criticism that attends every performance in the chief houses of Berlin, Vienna, Milan or Rome.

Many Metropolitan artists of the younger generation are the victims of a musical system that plunged them into deep water before they were altogether able to swim. It reflects no want of admiration for their talent and vocal endowment when we observe that the rapidly growing group of gifted American singers at the Metropolitan have been forced to take a harder and rougher route to success than the one followed by those Americans who reached maturity before the war. Unlike Edward Johnson or Richard Bonelli, or in more recent years Risë Stevens, these artists could not go abroad to learn the routines of their roles in the quasi-privacy of secondary European opera stages. Nor could they find any means of toughening themselves up in smaller American opera houses, for none existed. They had to sing each new role with little or no break-in.

THOUGH it must be fully aware of the hazards its young artists face, the Metropolitan takes few measures to help them. The amount and quality of stage direction Dorothy Kirsten and Frank Guarrera received in *L'Amore dei Tre Re*, or Jerome Hines in *Lucia di Lammermoor* or *Il Trovatore* or Mignon, was not calculated to inspire much self-confidence, especially in artists with enough integrity to understand the magnitude of the tasks they were undertaking. It requires incredible courage to sing a new role at the Metropolitan. Not every soprano would have cared to change places with Nadine Conner, who sang *Mimi* in *La Bohème*—a part nearly everyone can hum almost from beginning to end—without the assistance of any preliminary rehearsal with the orchestra or full run-through on the stage. Too often the Metropolitan's performances are peopled with frightened principals, too busy keeping their heads above water in assignments for which they have no sufficient bulwark of experience to enable them to do more than look out for themselves.

The New York City Opera is therefore helping to raise not only its own level, but the national level of operatic performance, by taking pains with its young artists, coaching them, rehearsing them carefully and extensively, and in every way seeking to transform them from amateurs into professionals. The City Center, in its turn, must draw its personnel from among the graduates of schools and colleges and small co-operative organizations like the Lemo-nade Opera. What we need, and are at last beginning to have, in this country, is a hierarchy of educational opportunities in the field of opera—the vocal studios, the opera schools and workshops, the small semi-professional companies, the preliminary professional companies (of which the City Center is our only full-scale example), and, at the top, the Metropolitan.

When this operatic millenium arrives, our young Metropolitan artists will at last be spared one of the glaring injustices of public criticism, which holds them responsible for the inadequacies and wilful distortions of the coaching, rehearsal, and stage direction they now receive. Any faults they demonstrate will at least be their own, and not the faults of the educational and professional system in which they have grown up.

Herewith We Define A Good Opera Performance

MEPHISTO, who believes in speaking his mind, has taken to concluding his *Musings* with a tabulated "box score" of the Metropolitan Opera's accomplishments during the period covered by

From Our Readers

LOS ANGELES

To the Editor:

Some time ago I returned home to find a letter from Leopold Sachse on AGMA stationery asking for my contributions for the Hamburg State Opera and informing me that the Board of Governors of AGMA had decided to adopt this organization.

It seems to me that AGMA is an organization to deal with the problems of American musical artists and it is not in its province to adopt any musical activities in any other country. Since the German government—regardless of regime—has always supported its musical activities adequately, it seems quite outrageous to me that a group of performing artists in this country should be asked to contribute funds to any city in Germany.

I firmly believe that Mr. Sachse and AGMA's Board of Governors would do much better to encourage more opera companies and symphony orchestras in our own United States. It would be more fitting that AGMA should try to raise funds to help both young and aged American artists; the former in their attempts to achieve a successful career, and the latter in finding a haven where their accumulated knowledge might be passed on in teaching and performing in educational institutions.

I find it difficult to understand that such an important decision has been reached by AGMA's Board of Governors without a vote from the general membership. Personally, I have not been aware of any outstanding generosity on the part of German musical performers or organizations in giving services, time, or money to humanitarian or artistic causes for Czechoslovakian, French, British, Russian, Dutch, Norwegian, Polish, and other musicians, of whom a large percentage were bombed, gassed, and tortured out of life itself by the ruthless and brutal German military and civilian police regime.

Sincerely yours,
LOUIS KAUFMAN

the reviews in each issue. Perhaps he is merely looking for trouble, but he feels that it is a matter of public interest to keep book on the night-by-night sequence of performances, labelling each one a win, a loss, or a tie, according to the merits or demerits our reviewers find in them. By means of this device, we shall have a fairly clear notion next March of the company's batting average for the entire sixteen-week season, with all the detailed figures necessary to support the final overall result.

A winning performance, according to our definition, is one which fulfills most of the basic requirements of traditional operatic production and interpretation, as these crafts have been exemplified in acceptable Metropolitan performances in years past. It is fatuous to look for new stage investiture or innovations in direction, since the Metropolitan's present budget imposes great rigors upon the institution in matters of construction and rehearsal. But when all the artists cast in principal roles are able to vocalize their music competently, phrase and inflect it with reasonable musicality and knowledge of established usages, and deliver it with some impact upon the audience; when the action, however routinized and skeletal, at least outlines the salient aspects of the plot in intelligible fashion, and enables the spectators to grasp the essential qualities of the various characters; when the staging has some general appositeness to the work at hand, and is carried out without obvious technical flaws; when the orchestra and chorus perform their function in tune and with some degree of verve; and when the representation as a whole is spirited enough to ward off sleep: when these conditions are fulfilled, we call the performance a winning one. A fall from grace is indicated at two levels—a tie, which more or less evenly balances good and bad features—and a losing performance, which is hopeless.

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MUSICAL AMERICANA

REGINALD KELL, distinguished English clarinetist who has decided to make his home in the United States, made his first appearance at a New Friends of Music concert in Town Hall in New York on Dec. 19. Mr. Kell's recording of the Mozart Clarinet Quintet, with the Philharmonia Quartet, issued by Columbia, was voted the best chamber music recording of the year by the New York Music Critics' Circle. Although he is famous as an interpreter of classical music, his recording of *Swing Low, Sweet Clarinet* has become a hit with swing enthusiasts in England. He will tour with the Busch Quartet later in the season. . . . Back from a ten-weeks' tour of England, Holland, Belgium, Scandinavia, France and Italy, **Claudio Arrau** opened his eighth season of American appearances with the Cincinnati Symphony on Dec. 22. The pianist reported European conditions better than they were two years ago, when he visited the continent for the first time since the war. . . . **Ernest Ansermet** returned to Cleveland to conduct on Dec. 2, after an absence of thirty-two years, celebrating his new visit with the local premiere of **Frank Martin's** *Petite Symphonie Concertante*.

No less a composer than Joseph Haydn enjoyed an American premiere on Nov. 27, when **Max Reiter** conducted the San Antonio Symphony in the Austrian master's *Symphony No. 53, in D Major*, a re-discovered work composed in 1774. . . . **Ricardo Odnoposoff** gave a violin recital in Spokane, Wash., on Dec. 18, under dramatic circumstances. The bus in which he was travelling from Kalispell to Spokane skidded and overturned in a snow drift. No one was injured, but the passengers were stranded on the highway. A passing motorist volunteered to take Mr. Odnoposoff and his accompanist into Spokane, where they arrived only half an hour before concert time. Mr. Odnoposoff played the first half of his program in the clothes in which he had been travelling. A state trooper brought his suitcases to the hall in time to enable him to change, and he completed the concert in formal attire. . . . **Patricia Neway**, soprano, is alternating with **Brenda Lewis** as the Female Chorus in *The Rape of Lucretia*, which opened a Broadway run on Dec. 29. . . . A recent arrival on the Queen Elizabeth was the pianist **Nikita Magaloff**, who returned from giving thirty-four concerts in six European countries to open his American tour, on Dec. 21. Mr. Magaloff was heard with the BBC Symphony, under **Sir Thomas Beecham**; with the La Scala Orchestra in Milan; and with the Orchestra Pasdeloup in Paris.

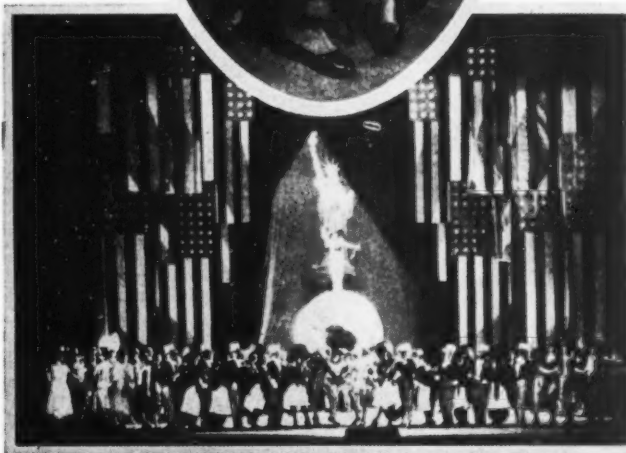
A striking tribute to the musicianship of **Georges Enesco** was read at the dinner in his honor at the Town Hall Club in New York recently. **Yehudi Menuhin** wrote by air mail from Guam in praise of his former teacher and friend: "As an example of the power of his musical mind I would like to recall an afternoon session in Paris when Ravel appeared with his new Sonata for Violin and Piano still in manuscript. He asked Enesco if he would consent to play it that very evening before the board of directors of the publishing firm, Durand et Fils, as it was their custom to listen to every work before they published it. Enesco proceeded to play the work through, carefully following the manuscript on his music stand with Ravel at the piano. He then put the music stand aside and asked Ravel if he wouldn't mind to go through the work a second time. Enesco played it this time from memory." . . . **Hazel Scott** returned home shortly before Christmas from Jamaica, where she gave five concerts during her first visit to the island. Her husband, Rev. Adam Clayton Powell, pastor of the Abyssinian Baptist Church of New York, was recently re-elected to Congress.

No sooner did **Rosario and Antonio** arrive in New York from their three months' tour of South America than they began preparations for a series of Spanish dance recitals in England during the Christmas holidays.

Myra Hess arrives in New York on Jan. 5 to embark on an extensive American tour. Her first New York recital is set for Jan. 22 in Town Hall. . . . On her fifth musical visit to Europe, **Stell Andersen**, pianist, was heard recently in Holland, Belgium, Denmark, Norway and Sweden. . . . **Jarmila Novotna**, soprano of the Metropolitan, will tour with **Sigmund Romberg** this spring.

What They Read 20 Years Ago

MUSICAL AMERICA for December, 1928



AMERICAN PREMIERE OF ERNST KRENEK'S JONNY SPIELT AUF

Scenes from the Metropolitan production of Krenek's operatic tribute to American jazz. In the center oval, Florence Easton, as Anita, tells Walther Kirchoff, as Max, goodbye before she leaves to seek further inspiration on tour. At the top left are Michel Bohnen as Jonny, and Editha Fleischer as Yvonne, the protagonists of Krenek's Viennese gloss on the jazz idiom. To the right, Jonny, a black-face band leader, steals a valuable violin for the sake of his art, and standing on top of a specially reinforced piano, chants the emancipation of his soul. Below, Jazz on top of the world, with American flags, skyscrapers, and the Statue of Liberty in the background—all parts of the set designed by Joseph Urban for the opera's apotheosis at the Metropolitan

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ST. LOUIS: HERBERT W. COST, 374 Walton Ave.

WASHINGTON, D. C.: THEODORE SCHARFER, National Presbyterian Church, Connecticut Ave. at N St., N.W.

RECITALS

(Continued from page 10)

to be dislodged. This was a real feast of noble music and of distinguished ensemble playing generally. Only—why must these audiences be so terribly afraid of applauding after movements which manifestly call for applause?

H. F. P.

Analee Camp, Cellist Times Hall, Dec. 12, 2:30

Miss Camp's accomplished performance merged so well with the equally skilled work of Ernst Bacon at the piano that the total effect was that of a stimulating afternoon of chamber music rather than a cello recital with accompaniment. First performances figured prominently in the program. They ranged in time from a transcription of a 13th-century *Frühlingslied* by Neihardt von Reuenthal to Mr. Bacon's own *Sonata for Cello and Piano*, and also included an arrangement of John Dowland's *I Saw My Lady Weep*, as well as Lionel Nowak's *Suite on Old Music* (15th century), which tastefully combined movements by Kotter, Paumann, Neusiedler, and an English folk item. Beethoven's *Sonata, Op. 102, No. 1*; a Bach *Adagio*; Mr. Bacon's *The Yellow Sea, Play of Light, and Song of the Rushes*; and three excerpts from Fala's *Suite Espagnole* completed the schedule.

To all the music, the performers brought a nice balance of musical intelligence and technical facility. But the Beethoven *Sonata*, with its rigorous rhythms and elusive lines always lovingly shaped, was outstanding in its revelation of expressive breadth.

The Bacon *Sonata* bears the stamp of experienced craftsmanship and re-

veals a truly distinguished touch in its folkish *Allegretto*, which radiates a personal charm and simplicity. These qualities are not, however, altogether present in the borrowed styles of the other three movements, which, barring the generally agreeable fugue, lean rather heavily on obvious Romantic devices.

A. B.

Kirsten Flagstad, Soprano Carnegie Hall, Dec. 12

Kirsten Flagstad once more proved that there is no more glorious voice today, and hardly an interpreter who can measure up to her at her best. The occasion was imbued with drama, for again there were pickets outside (members of the Musicians' Chapter of the American Veterans Committee and of the Music Division of the National Council of the Arts, Sciences and Professions) and cheering within. A portion of the wildly enthusiastic audience rose to greet the soprano, and would not be silenced for an appreciable time. It was not as long a demonstration as last year's, but it was equally fervent.

Drama was not lacking in the remainder of the evening, apart from the rising curve of achievement and excitement in Mme. Flagstad's delivery of her program. After completing the singing of the *Five Wesendonck Lieder*, by Wagner, at the opening of the second half, the soprano, in one of her many trips to and from the wings, stumbled on the white carpet laid down to protect her dress, and fell full length. Edwin McArthur, her accompanist, and officials back stage rushed to help her up, and with a rueful toss of the head and a smile for the audience, she retired, to sing no encores after that group. At the end of the evening, only one extra, Strauss' *Allerseelen*, to complement her final Strauss group, was offered, after a little speech in which she explained



Kirsten Flagstad

Regina Resnik

that this was a special day for her, since it was exactly 35 years since she had made her first appearance as a singer.

From the first despairing cry in Ah, *Perfidio*, Beethoven's lengthy and exigent concert aria, it was apparent that the soprano was in glorious voice. Where else today do we hear that ringing tone, full, round and golden? The subtleties and changes of mood in the aria were fully encompassed, so that one felt one had traversed a complete expression of the human spirit when at last its sorrowful cry was ended. Even so early, an encore was demanded, and Mme. Flagstad sang the same composer's *Ich Liebe Dich*, in complete contrast, a piece of miniature work finely and tenderly wrought, soft on her unfailing breath.

As the evening progressed, one song seemed more wonderfully sung than another. The artist has gained in communicative power, in mastery of a finer palette of colors, and in delicate nuance, so that the little impulses and tiny colorations of a song like Schubert's *Der Musensohn* were as faithfully projected as the dramatic impact of Hugo Wolf's *Liebe mir im Busen*, with which she closed a group that also contained Schubert's *Die Liebe hat gelogen*, and Wolf's *Verschwiegene Liebe*, and Anakreon's *Grab*.

Some artists might make of the last-named a more touching experience, but none could sing it with more perfection of utterance. An encore, Schubert's *Ungeuduld*, was the occasion for another outpouring of tone. Three songs by Grieg and, as encores, his *With a Water Lily*, and *A Dream*, were spellbinding in the singer's command of tonal resources and moods both grave and gay.

The only moments of dullness came, oddly enough, in the first three Wagner songs, which, though exquisitely sung, fell heavily by their own weight. The last two, *Schmerzen und Träume*, were raptly delivered, the first a ringing declamation, the second a spun-out succession of sounds which ensorcelled the ear. In the Strauss songs, Mme. Flagstad gave no hint of tiredness or shock from her fall. *Befreit* was an utterance of sustained passion; *Du meines Herzens Krönelein* a jewel of crystal purity; and *Ich liebe Dich* a triumphant paean.

Mr. McArthur's accompaniments were masterly throughout.

As has been the case in previous years, Mme. Flagstad seemed to wax in strength as the evening progressed. Only occasionally was a worn spot noticeable in the texture of the golden voice. But since she began to sing at seventeen, this is the more remarkable and forgivable.

Q. E.

Leslie Frick, Mezzo-Soprano

Carl Fischer Hall, Dec. 12, 5:30

Miss Frick's superlative diction was a delight from start to finish in a recital that was also rewarding in other respects. In *lieder* by Franz, Strauss, and Brahms; French songs by Pfeiffer, Ferreri, Holmès, and Gounod; songs by Obradors; and offerings in English by Handel, Bach, Richard Hageman, and Bernard Wagenaar, her word-projection was a model for any singer. What is more, the mezzo-soprano showed an awareness of stylistic refinements that gave fine

musical shape to such songs as Ferreri's *Le Miroir*, Franz's *Im Herbst*, Hageman's *Miranda*, and 'Obradors' *La mi sola Laureola*.

Miss Frick was ill advised, however, in attempting items like Handel's *Weep No More*, from *Hercules*, and Bach's *My Heart Ever Faithful*. She was not fully at ease in this music, and, if the truth be known, its exacting demands accentuated serious vocal shortcomings in range, steadiness, and timbre, which elsewhere had not appreciably impinged upon successful expressive communication. Alderson Mowbray was the accompanist.

A. B.

Regina Resnik, Soprano Town Hall, Dec. 12

Miss Resnik had appeared twice previously on programs with other artists, but this was her first solo recital. For the occasion she had prepared a unique program, nearly all of which was unfamiliar, and, most of which was extremely good.

Beginning with a group of early French arias by Gaveaux, Rameau, Gluck and Sacchini, she went on to German songs by Trunk, Pembauer and Windsperger, closing the group with Strauss's meretricious *Kling*, which has no reason to be sung at all except for the high C it contains. But be it said Miss Resnik negotiated the tone with ease and sureness. Following the intermission came a group of Kurt Schindler's arrangements of old Spanish songs, some of which Mabel Garrison, once of the Metropolitan, used to sing, with Schindler at the piano. Two inconsequential works by Cyril Scott (*Night Song*) and Elgar (*Where Corals Lie*), were hardly worth the trouble. The final group consisted of three songs by Celius Dougherty, singularly uninspired "free" verse with excellent musical setting—especially the *Evening Song*, which was particularly well sung.

Miss Resnik possesses one of the finest voices America has produced in this generation. In lighter moments and in soft high tones, the production was excellent. If she could have reproduced the fine, round sounds in her more dramatic, louder passages, here were singing indeed.

The opening group suffered from overdramatization, and at times from forced sounds. The first Trunk song, *Der Feind*, suffered from the same trouble; but *Die Nachtigall*, which followed, was beautifully sung. Pembauer's *Der Storch ist da!* was a trifle arch in quality, but the two Windsperger songs persuasively delivered. A particularly winning performance of Brahms' *Vergebliches Ständchen* was one of her finest moments.

Given a superb voice, obvious musicianship, interpretative ability and an utter lack of nerves, Miss Resnik, who has made a spectacular beginning, may sing long and improve in spite of her present "open" tones. Other singers have done it, and, with practically everything else in her favor, there is no reason why she should not overcome this defect.

Leon Taubmann's accompaniments were best in the quieter moments. He followed well, but did not contribute a great deal to the general effect.

A. H.

Society for Forgotten Music New York Public Library, Dec. 12

The second concert of the Society for Forgotten Music, given at the New York Public Library, opened with a one movement *Sonata a Cinque* by the seventeenth century composer, Heinrich Biber, and another sonata, *Die Musicalische Taffel-Bedienung* (The Musical Table Service) by Johann Wilhelm Furchheim, also a minor master of the same period. Biber, who was born in Bohemia, lived and died in Salzburg. He was noted as a violinist but, like so many in those days, he wrote quantities of chamber

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EASTMAN SCHOOL OF MUSIC, Rochester, N. Y.

Community Concert Service Holds Two-Week Conference

COMMUNITY Concert Service, division of Columbia Artists Management, Inc., opened its eighteenth season with a conference in New York, which extended through two weeks, from Dec. 6 to Dec. 18. Sixty representatives of Community Concerts, and the officers and staff of the New York, Chicago and West Coast offices attended.

The purpose of the conference was to acquaint the Community Concert Service representatives, who organize concert associations and direct membership campaigns in towns and cities from Newfoundland to Mexico, with as many as possible of the artists under Columbia management.

Ward French, president of Community Concerts, opened the conference on Monday, Dec. 6, at the Carl Fischer Concert Hall, with the announcement that Community Concert Associations now number 1,025. Mr. French traced the growth of these associations from his pioneer work with them in Chicago, in 1921, to their present stature, by which they have made America the concert capital of the world.

Subsequent morning conference sessions were devoted to the techniques of conducting campaigns for Community Concert Associations, and to the intricate problems of helping the associations to arrange concert series that will build future audiences.

Sessions on campaign techniques were conducted by Arthur Wisner and Robert Ferguson, Community vice-presidents, and open sessions were devoted to the discussion of new aids in building audiences for good music, by using new forms of newspaper, radio and poster advertising and the recently produced 16-millimeter film, A Carnegie Hall in Every Town.

Mr. French conducted the conference sessions devoted to booking and programming problems. In these lectures, Mr. French observed that while the organized audience plan could create an initial audience for good music virtually anywhere, only the most intelligent booking and programming could maintain it as a permanent institution. He recalled some of his early experiences with towns which organized concert associations of upward of a thousand members, only to have the audience killed by the lack of proper balance in choosing artists and by the new audiences' apathy to "music for analysis."

"In advocating 'music for enjoyment,'" Mr. French said, "I am not advocating Annie Laurie, or, in any way, the cheapening or lowering of the high artistic level of our programs. The Community Concert audience has an artistic perception that is second to none. But it is composed of busy men and women who are more interested in what good music can do to and for them than in comparing the fine points of one artist's performance with the performances of other artists." This attitude, Mr. French explained, stands in contrast to that of the New York audience, which is composed largely of the artist's fellow-musicians, and attends primarily in order to analyze and compare.

In the afternoon and evening periods, opportunities were provided to meet and hear artists. Larry Bernhardt, Eastern Manager of Community, again succeeded in arranging an inspiring series of short recitals and parties, in which more than fifty artists performed, over twenty of whom were new to the Columbia roster. Four or five artists performed in half-hour programs every

afternoon at the Carl Fischer Concert Hall. Evenings were devoted to Carnegie Hall recitals, the Metropolitan Opera, the Philharmonic-Symphony, and conference parties given by the artists.

Newcomers to the Columbia list, heard at the conference for the first time this year, were Genevieve Rowe, Helen George, Dorothy Sarnoff, Chloe Owen, and Vivian Della Chiesa, sopranos; Alice Howland, mezzo-soprano; Eva Gustavson, contralto; Louis Roney, Leopold Simoneau, Mario Binci, and William Upshaw, tenors; Oscar Natzka, bass-baritone; Michael Rhodes, Edwin Steffe and Conrad Thibault, baritones; Ervin Laszlo, Sigi Weissenberg, Richard Farrell and Alec Templeton, pianists; Szymon Goldberg, violinist; Pierre Bernac, baritone, and Francis Poulenc, composer-pianist; Samuel Sorin and James de la Fuente, piano-violin duo; Alfred and Herbert Teltschik, duo-pianists; and Jean Carlton, soprano, and Frank Rogier, baritone, in Menotti's The Telephone.

The first day's activities included an opening luncheon, in the Chinese Chippendale Room of the Dorset Hotel, given by the Columbia managements. Lawrence Evans, chief executive vice-president of Columbia Artists Management, presided at the luncheon, and F. C. Schang, president, was toastmaster. In the evening, Conrad Thibault was host at the Radio City broadcast of the Firestone Hour.

On Wednesday, Dec. 8, Risé Stevens and James Melton were host and hostess at the Metropolitan performance of Mignon, in which they sang leading roles, and then entertained the group backstage after the performance.

The following evening, Rose Bampton transported the conferees in two busses to a supper party at her home in Nyack, N. Y. On Friday and Saturday the group attended the Town Hall recital of Menahem Pressler,



Edmund Kurtz, guest of honor at a party given by Mrs. William Rosenwald, finds it difficult to keep his cello tuned with Ward French, president of Community Concerts, interfering. Community representatives Robert Stafford, Ruth Hard-enbrook, Lucille Thompson, George Messick, and Eleanor Brennan look on

pianist, and the Carnegie Hall recital of Maryla Jonas, pianist. Lunch on Saturday, Dec. 11, was served in the lounge of Carnegie Hall, with the Philharmonic Piano Quartet as hosts, after their informal recital for the conferees in Carnegie Hall.

Sunday, Dec. 12, was devoted to the Philharmonic concert in the afternoon, and a buffet supper at the home of Mona Paulee in the evening, which included an informal recital by Miss Paulee.

Maryla Jonas entertained the group at a supper party in her apartment in Hampshire House, on the evening of Dec. 13. The group deserted music long enough on the evening of Dec. 15 to see Tallulah Bankhead in Noel

Coward's Private Lives, at the Plymouth Theater. Edmund Kurtz, guest of honor on Dec. 16, at a supper party given for the group by Mrs. William Rosenwald at her apartment in the Waldorf Towers, played an informal recital. Cloe Elmo, Ferruccio Tagliavini, Pia Tassinari (Mrs. Tagliavini), and Italo Tajo entertained with food and song at the Sherry-Netherlands on the evening of Dec. 17. The conference came to an atmospheric close on Saturday evening, Dec. 18, with the Trapp Family's Christmas Concert in Town Hall. Informal check-up meetings and comparing of notes took place after all concerts and suppers in a private room in the Windsor Hotel.



Officers and staff of Community Concert Service gather in Carl Fischer Concert Hall during the two-week conference that marked the eighteenth anniversary of Community Concerts—in New York, December 6 to 18, 1948

RECITALS

(Continued from page 16)

music. The sonata in question consists of a number of brief sections, alternately slow and fast, ending in a grave and more extended Largo, Furchheim's work, on the other hand, has moments which call to mind the manner of Handel, and it concludes with a spirited siciliano. In the main, however, both scores are hardly more than sound musical carpentry of their time. A more engrossing exhibit in the way of sonatas was a sonata in F minor, for violin and piano, by an all but unknown eighteenth-century Frenchman, De Tremais, which had proud traits of nobility and virtuoso brilliance, including a gallant cadenza; Roman Totenberg and Benning Dexter performed it in musically style.

Of rather more historical interest were three songs to poems by Goethe, composed by Carl Zelter, who was, of course, the musical adviser of the notoriously unmusical author of Faust, and also the teacher of Mendelssohn. The songs offered at the present function (and well sung by Rose Dirman, soprano, to the piano accompaniment of Vladimir Dukelsky) were *Erste Verlust*, *Wonne der Wehmut*, and *Rastlose Liebe*—the first and third better known in Schubert's settings, the second in Beethoven's. Zelter's songs have mainly an academic interest. *Erste Verlust* suggests a minor effusion of Mendelssohn; as for *Rastlose Liebe*, its interest lies in a rhythm,

a pace, and certain other details which strangely parallel Schubert's song, not composed till some time later.

Miss Dirman was likewise heard in three virtually unknown lyrics by Berlioz, none of them conspicuously important. The first, *La Belle Voyageuse*, is a treatment of a translated Irish legend by Thomas Moore; the second, *La Morte d'Ophélie*, inspired by Ophelia's drowning scene in Hamlet (and obviously suggested by Henrietta Smithson, the beloved first wife of Berlioz); and the third, *Villanelle*, a setting of verses by Théophile Gautier. The last named is, perhaps, the best of the lot, for the first and second are fairly clumsy affairs.

The most ponderable music of the evening was Smetana's D minor Quartet, his second in that form. It was not, strictly speaking, a thoroughgoing novelty here. Four years ago, it was performed at a concert of Czech music held in Times Hall, with the late Jan Masaryk as one of the speakers of the occasion. Smetana composed the work two years before his death, when he was mentally blighted and stone deaf. The composition taxed him sorely, and when it was finished he doubted its value. His countrymen, too, have been inclined to regard it more or less as a product of madness. The quartet lacks, indeed, the rounded structural character of the better known E minor; and, among other things, the opening Allegro, by its extreme brevity, mars the proportion of the work. Yet the melodic character, the harmonies, and the boldness of much of the score are typical Smetana. The second movement (with a contrasting section in the shape of an Andante cantabile) is a delicious polka of the sort the composer wrote all his life. Even the restless Allegro agitato and the tumultuous Presto are by no means unworthy of their author. The Quartet was well played by George Ockner, David Mankovitz, David Schwartz and Maurice Bialkin. Certainly, it does not deserve neglect. H. F. P.



Ebe Stignani

Angel Reyes

and dramatic force. The singer was at her best in this work, which showed off the extended range of her voice as well as the complete control she possesses of it.

Mme. Stignani undoubtedly has one of the great voices of the age. It has immense volume, yet the singer always gives the impression that she could sing twice as loud if she chose. Its range is apparently unlimited, and it has an unusual quality of amplitude even when employed pianissimo. In her stage presence—to use a once popular expression—she is the mistress of "style." There were no gestures of the hands, the body or the head. Maintaining perfect physical repose, she conveyed by the vocal quality all there was to be conveyed. Her personality is simple, yet very gracious. Mme. Stignani must be magnificent in some of her operatic roles. It is a matter of regret that New York cannot hear her in them.

Paul Ulanowsky provided his customary fine accompaniments.

A. H.

Angel Reyes, Violinist
Carnegie Hall, Dec. 14

Angel Reyes was in uncommonly fine form on this occasion. It may be conceded that his tone is neither the roundest nor most sensuous one has heard, and even that it has occasional defects of smoothness; but the prevailing healthiness of his playing, his poise, taste and unflinching musicianship place this Cuban violinist among the soundest artists of the day. Almost invariably satisfying as an interpreter of a composer's purposes, and richly equipped for that office, Mr. Reyes, though he shuns obvious sensationalism, can be an unusually animating and even exciting player.

He was definitely so on the present occasion. With his pianist, Artur Balsam, he began with a breezy performance of Beethoven's G major Sonata, Op. 30, No. 3, unflagging in its sweep and stimulation. The two artists manifestly saw eye to eye through every bar of a beautifully logical and unified conception. Bach's unaccompanied A minor Sonata exhibited Mr. Reyes' gifts in a light no less shining. He brought to the work the grandeur it presupposes, and performed the four movements with their essential rhythm

and a beautiful clarity of detail. The tremendous fugue, technically and otherwise was a stunning accomplishment, with the double stops standing out as really remarkable feats of intonation.

Following the Bach, Mr. Reyes brought forward the novelty of the occasion—a new Variations and Capriccio, by Norman Dello Joio (who played the piano part), which the violinist had himself commissioned. The work is, to this listener, neither the best nor the worst of its composer's effusions. At a first hearing, the Variations, founded on a trifling, though agreeable, theme, engage the attention more fully than the Capriccio, which for all its glib cleverness strikes one as a more derivative page. At all events, the work delighted the audience, while Mr. Reyes and Mr. Dello Joio appeared greatly pleased with each other's work. The remainder of the evening was devoted to relatively lesser matters, offering the Samuel Dushkin arrangement of Stravinsky's Italian Suite, Paganini's Ninth and Thirteenth Caprices and Bartok's Roumanian Folk Dances. H. F. P.

Jacob Lateiner, Pianist
Carnegie Hall, Dec. 17

In his early twenties, Mr. Lateiner is already an excellent pianist, and his playing in this recital gave every indication that he will develop into an artist of genuine distinction. As yet his musical outlook is not perfectly balanced, for both the intellectual and the motor aspects of pianism interest him more than the lyrical—or, at least, he is capable of communicating them better. Except for the middle portion of the Bach-Busoni Toccata in C major, his program did not contain a single work in which simple melodic expression—as it is found in Mozart or Schubert or Chopin—is the primary desideratum; and the only weak moments of the works he did elect to play were those which called for this quality.

The most crucial musical test of the evening was Beethoven's Sonata, Op. 111, a profound and elusive composition so devoid of the usual external appeals to an audience that it may almost be called abstract. For the seasoned performer, this sonata proposes a challenge of the utmost severity; for a youngster to attempt it is an invitation to disaster. But Mr. Lateiner's musical intelligence operates on a high plane, and he was able to solve many of its basic problems. The first of the two movements he delivered with immense propulsion, clarity of structure, and emotional cohesiveness. Because the lyric elements of the second movement were unaffectedly set forth, this part of the performance was hardly more than a ground plan for the performance he may some day be able to give, if he discovers within himself the wellspring of an eloquence

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Ebe Stignani, Mezzo-Soprano (Debut)
Carnegie Hall, Dec. 13

Something like an ovation was accorded Ebe Stignani on this occasion. The eminent Italian mezzo-soprano has been winning laurels on the West Coast and in intermediate cities, also, more recently, in opera in Philadelphia. Consequently, her first New York appearance, even though in recital—for she is primarily an operatic artist—awakened great interest and drew an immense audience which included many opera singers of today and earlier days.

The singer got off to a poor start with Handel's *Care Selve*, in which she chopped phrases erratically, and took a short cut to avoid the high A at the end of the cruelly long phrase near the end. After this, however, nearly everything was admirably done. In Piccini's *O Notte Grandea del Mistero*, she showed herself the mistress of the grand manner, a type of vocalization fast disappearing. Two charming ariettas from Ercole, a lost opera by Vivaldi, arranged by Casella, brought a storm of applause, and justly.

Beethoven's *Ah, Perfido!*, which had been sung in the same hall the previous evening by Kirsten Flagstad, was approached with care and deep feeling. Una voce poco fa, from *Il Barbiere di Siviglia*, sung almost exactly as Rossini wrote it, with none of the "Strakoschonneries" that most singers add, was less successful, for Mme. Stignani's passage work does not equal her dramatic singing. Three Respighi songs—*E se un giorno tornasse*, *Scherzo*, and *Stornellatrice*—may be passed over, though they were received with enthusiasm by the audience. Two of Geni Sadoro's arrangements of Italian Folks songs were also much applauded.

The final piece in the program was *O Don fatale*, from Verdi's *Don Carlos*, a superb example of vocaliza-



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Artur Rubinstein, pianist, relaxes in Daytona Beach, Fla., as he goes sight-seeing with James Dale, president of the Daytona Beach Civic Music Association

**Dohnanyi Soloist
Under Karl Krueger**

Plays American Premiere of
Second Piano Concerto with
Detroit Symphony

DETROIT.—Two admirable European pianists have appeared with the Detroit Symphony, Karl Krueger, conductor, in recent weeks. Ernst von Dohnanyi gave the first performance in the western hemisphere of his own Second Piano Concerto, a work of tricky contrasting rhythms, unmistakably stemming from Liszt. The white-haired composer's exuberance and dexterity belied his 71 years, and he bounded back after the concerto to perform two of his own piano solos. A less celebrated but really impressive pianist, Aline van Barentzen, gave a thoroughly individual performance of the Schumann Concerto on Dec. 9 and 10.

Gustav Mahler's Songs of a Wayfarer were presented for the first time in Detroit on Nov. 11 and 12, with Enid Szantho, mezzo-soprano, as soloist. Miss Szantho also essayed the Waltraute scene from Wagner's Götterdämmerung at the end of the evening.

A number of orchestra members have appeared as soloists in other concerts during the fall. Charles Sirard introduced a Bassoon Concerto, Op. 5, by one V. Brunz, orchestrated by John R. Barrows, on Dec. 2 and 3. Otis Igelman, concertmaster of the orchestra, and George Miquelle, first cellist, joined in the Brahms Double Concerto on Nov. 18 and 19. With the Orpheus Club as assisting chorus, the orchestra performed Gustav Holst's Choral Hymns from the Rig Veda, on Dec. 16 and 17. The orchestral portions of these three programs brought forward familiar symphonies — Beethoven's Third, Schumann's Fourth, Tchaikovsky's Fourth, and Mozart's in E flat—as well as Strauss' Don Juan, the same composer's Till Eulenspiegel. Honegger's Incidental Music for The Tempest, and Ernst Bacon's suite, Ford's Theater. Mr. Bacon conducted his own work, on Nov. 18. All the other compositions were conducted by Mr. Krueger.

Serge Koussevitzky's Detroit valedictory concert with the Boston Symphony, on Dec. 7, consisted of Honegger's Symphony for Strings, the two Satie-Debussy Gymnopédies, Prokofiev's Scythian Suite, and Brahms' First Symphony. At the close of the program, Mr. Koussevitzky was recalled eight times by a standing, cheering audience, which rose in tribute to the fine musical standards he has upheld for 25 years.

LEONARD DARBY

**Fort Worth Opera
Opens with Carmen**

Herbert Conducts Bizet Opera
with Masiello, Sullivan in
Leading Roles

FORT WORTH, TEX.—The Fort Worth Civic Opera Association opened its season with presentations of Carmen on Nov. 10 and 11. The cast included Alberta Masiello, Brian Sullivan, William Hargrave, Myra Lee McNeill, Betty O'Keefe, Jeanette Hopkins Wright, Arthur Arney, Floyd Lisle, Robert Bird, and Byron Billman. Leon Varkas was choreographer and leading dancer, with Zina Masheiova as his partner. Walter Herbert, general director of the New Orleans Opera, conducted. Glynn Ross, of the San Francisco Opera, was stage director; and Arthur Faguy-Cote prepared the chorus. A reception in honor of the visiting artists was given following the opening performance. Julian Meeker is the new president of the Association, having succeeded Webb Maddox.

The Fort Worth Civic Music Association, which continues to have a full waiting list for membership, presented Jennie Tourel, on Oct. 30, and Ezio Pinza, on Nov. 15, in recitals that were well received.

The Dallas Symphony, Antal Dorati, conductor, gave concerts on Nov. 8, with Samson François as piano soloist; on Nov. 22, with Rafael Druian; and on Dec. 13, with Abram Chasins.

The Pro Arte Quartet, now in its seventeenth season, gave programs on Oct. 29 and Nov. 19.

On Nov. 15 and 16, the department of music of Texas Wesleyan College sponsored its third annual choral clinic, directed by Noble Cain.

DOROTHY NELL WHALEY

**California Chorus
Sings Bloch Service**

BERKELEY, CAL.—Edward Lawton conducted the University of California Orchestra and Chorus in a fine performance of Ernest Bloch's sacred service, Avodath Hakodesh, on Dec. 12. The work is not only reminiscent of the solemnity and religious fervor of Wagner's Parsifal and Mahler's Resurrection Symphony, but also of their harmonic vocabulary and instrumentation. Mr. Bloch has utilized the idiom of the Hebrew chant extensively in the part of the cantor, which was expertly sung by Edgar Jones, baritone. At the same concert, William Denny conducted the orchestra in Handel's Oboe Concerto No. 3, in G minor, with Stanley Epstein as soloist; and in Brahms' Variations on a Theme by Haydn.

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**SOULIMA
STRAVINSKY**

JENNIE TOUREL

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RECITALS

(Continued from page 18)

which surely must already exist, in hiding, in so arrestingly musical a personality.

He opened his program with the Busoni transcription, realizing much of the splendor and spaciousness of the prelude, and propelling the fugue through to its climax with an unflinching sense of direction. After the intermission that followed the Beethoven sonata, he brought forward a curiosity that is rarely played, the Sonata, Op. 1, in one movement, by Alban Berg. This is hardly a sonata at all, but a somewhat formally constructed rhapsody, with startling echoes of Scriabin's experimental harmonic ideas. It is not a very good piece, but Mr. Lateiner pulled it into believable shape by letting it rise to a single climax and then descend to its quiet end.

A superbly controlled performance of Prokofiev's Toccata, Op. 11, came next, after which the tireless young man launched into his peroration, the Brahms-Paganini Variations — both books. His technique was amply adequate to their fierce demands, and his calculation of the dynamic and tempo



Berl Senofsky

Jacob Lateiner

relationships of the successive variations was so intuitively right that one could only mourn the ghostly pallor that dimmed the aspect of each of the lyrical sections. All in all, it was an impressive recital, and at his age Mr. Lateiner can hardly be blamed if there are still a few regards in which he has not entirely grown up musically.

C. S.

Michel Coronis, Tenor
Town Hall, Dec. 17

It is unlikely that Michel Coronis, of the Athens Opera, heard for the first time in New York at this recital, will go far as long as he cultivates his present method of singing. The Greek tenor's voice appears never to have been properly placed, and his musicianship and artistic instincts are gravely open to question. He presented a jumbled list of songs and operatic arias, including Ombra mai fu, from Handel's Serse; Nessun dorma, from Puccini's Turandot; the Improviso, from Giordano's Andrea Chenier; French lyrics by Nerini, Delbruck and Hahn; lieder by Beethoven, Schubert and Schumann; a group of popular Greek songs; and several songs by himself.

The pieces in the first half of his program were done in an unqualified voice, marked especially by white, unsteady upper tones which were very insecure in pitch. The lower portion of his scale, opaque and shaky, appeared to have little relation to the rest. It is not impossible that the newcomer was battling a cold, for a number of times he seemed afflicted with hoarseness. The various songs he presented were misconceived as to style, dragged and sentimentalized; while his operatic excerpts, in which one expected him to be more in his element, lacked brilliancy and impact. His languages, particularly his French and German, were a story quite their own.

Otto Guth was the accompanist.
H. F. P.

Oratorio Society's Messiah
Carnegie Hall, Dec. 18

The Oratorio Society's Christmas Messiah was of excellent intention throughout, and was often highly creditable in results. Under Alfred Greenfield's direction, the performance of Handel's masterpiece has become in recent years a far more vital and stimulating experience than the drab, joggling affair it used to be. He approaches it with an artistic enthusiasm and a freshness of spirit most of his predecessors in New York, through many weary years, never tried, apparently, to summon.

The performance in question, the first this reviewer had heard under Mr. Greenfield's leadership in several seasons, was in certain aspects superior to any Messiah he had experienced from the Oratorio Society in some time. This is not to intimate that it was at all points unassailable. The solo quartet was still weak in some of its elements; and the balance of the choral tone remains a partly unresolved problem. Nevertheless, Mr. Greenfield continues to make brave efforts to clean the great work of accumulated traditions and those false esthetic philosophies which have invested it for decades. To this end, he boldly offers Messiah without a single

cut—by no means as terrifying an enterprise as some timid, uninformed dissenters might imagine. The oratorio began on the stroke of 7:45, ended precisely at 11:05, and still left room for two considerable intermissions; nor did the conductor slight as much as a single da capo. More important, perhaps, he gave the performance according to the scrupulously "purified" score compiled in the past few years by J. M. Coopersmith, an intimate study of which in itself provides a liberal education in Messiah in particular and Handelian style and practice in general.

To be sure, this last is not as simple as it sounds, nor can one claim that it was accomplished with 100 per cent success. The question of what size the choral body must be to achieve here the necessary mass of tone and there the flexibility and transparency has yet to be answered more definitely than it was on this occasion. There was, indeed, rather more transparency, as well as more careful shading and lightness of movement, in certain contrapuntal pages than was heard in the stodgier performances of earlier days. One could not deny, however, that the tenor and bass sections often sounded undermanned, to the impairment of the choral balance.

Only a slight attempt had been made to induce the soloists to perform the various embellishments with which singers in the days of Handel were obliged to ornament their arias. But it is manifestly impossible to expect singers of two centuries later, unschooled in the technique and practice of such matters, to accomplish these things save after long experience, if then. In any case, it was interesting and delightful to hear Rejoice Greatly sung according to the original version of Handel's autograph, whereby the familiar number appears rather like a jig, in blithe 12=8 time, instead of the familiar 4=4.

The quartet consisted of Ellen Faull, soprano; Annette Dinwoodey, contralto; Howard Jarratt, tenor; and Arthur Kent, bass. Miss Faull, despite lapses of pitch, must be credited with meritorious performances of Rejoice Greatly, and I Know That My Redeemer Liveth. Miss Dinwoodey made known a voice of rich, sympathetic quality, and sang with moving appreciation of the significance of Handel's airs. Both Howard Jarratt and Arthur Kent delivered their numbers without fear of the great Handelian "divisions." The bass's Why Do the Nations, if not in the great oratorio tradition, had a remarkable fire.

H. F. P.

Berl Senofsky, Violinist
Carnegie Hall, Dec. 19, 5:30

Perhaps the outstanding feature of Berl Senofsky's recital was the sumptuous sound with which he invested his offerings. The young violinist's tone, viewed as a separate entity, is magnificent. It is rich and sensuous; its quality, directly attributable to Mr. Senofsky's fine bow control, is fluid; and it has a breadth and resonance almost like the sound of a full violin section. The violinist, however, was not always judicious in its application. In his performances of the Brahms A major Sonata, the Bach Chaconne for violin alone, and Hindemith's Sonata in C major, he maintained his tone at its fullest intensity virtually throughout, with the result that the listener became surfeited with sheer sound. More dynamic and tonal contrast would have improved matters considerably.

Musically, Mr. Senofsky seemed inhibited and uneasy in the Bach and Brahms. His playing, while always well schooled and tasteful, sounded as if every detail had been carefully worked out beforehand; spontaneity

(Continued on page 22)

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Wallenstein Leads Los Angeles Firsts

Hindemith Violin Concerto,
Siegmeister and Mendelssohn
Works Given Premieres

LOS ANGELES.—Enterprise and a shrewd sense of balance and contrasts have continued to mark Alfred Wallenstein's programs with the Los Angeles Philharmonic. The orchestra has seldom played with more refinement than in Haydn's Symphony No. 102, in B flat major, which opened the programs of Nov. 25 and 26, in Philharmonic Auditorium. The tone quality was of the purest sort throughout the orchestra, and the polish and deftness of the phrasing indicated the most exhaustive rehearsing. In a different style, a comparable level of performance was attained in D'Indy's Symphony on a French Mountain Air, in which the piano obbligato was solidly and vigorously played by Shibley Boyes, the orchestra's official pianist.

The Hindemith Violin Concerto received its first Los Angeles hearing in this program. It was performed with splendid authority by Ruth Posselt, who made an audience sometimes apathetic to modern compositions respond heartily to this not always ingratiating work. Mr. Wallenstein and the orchestra provided a model accompaniment. The closing item was another novelty, Elie Siegmeister's Sunday in Brooklyn. Its tepid Gershwinisms hardly seemed worth the effort.

In the fourth pair of subscription concerts, on Dec. 2 and 3, the presence of two women's choruses and three soloists enabled Mr. Wallenstein to present two widely contrasted offerings, excerpts from Mendelssohn's incidental music for A Midsummer Night's Dream, and Debussy's La Damselle Elue. The first half of the program was all-Mendelssohn, beginning with the first local performance of the Sinfonia No. 9, for strings, a virtually unknown piece, written when the composer was fourteen. Not much of the precocity that was to manifest itself three years later in the Midsummer Night's Dream Overture can be discovered here. The work is based on strictly classical models, and the workmanship is admirable, but the musical content is slight.

The Midsummer Night's Dream excerpts played on this occasion included the Overture, Scherzo, Song with Chorus (Act II, Scene 2), Intermezzo, and Finale. The University of Southern California Women's Chorus, Charles Hirt, director, sang the choral parts with the desirable lightness and clarity; the solos were assigned to Dolores Peterson, soprano, and Margaret Gish, mezzo-soprano.

Debussy's La Damselle Elue enlisted the services of the Women's Chorus of the City Schools, William C. Hartshorn, director, and received a delicately modeled reading, with the solos pleasantly, if rather literally, sung by Olive Mae Beach, soprano, and Muriel Maxwell, contralto. The second suite from Ravel's Daphnis et Chloé concluded the program.

Tosy Spivakovsky played the Bartók Violin Concerto in his first appearance with the orchestra, on Dec. 9 and 10, and scored a great success with an uncompromising work that had been played here only once before, by Yehudi Menuhin at the Hollywood Bowl. Under Mr. Wallenstein, the orchestra maintained a fine ensemble with the soloist, and for the orchestral portion of the program gave substantial performances of two widely disparate works in symphonic form—Stamitz's Symphony in E flat major, and Beethoven's Eroica.

ALBERT GOLDBERG

Varied Events In Los Angeles

Vocal and Instrumental Programs
Include Recitals by
Horowitz and Bernac-Poulenc

LOS ANGELES.—From the point of view of popular response, and also as an exhibition of musical and technical mastery, the piano recital of Vladimir Horowitz, in Philharmonic Auditorium on Dec. 7, is not likely to be excelled for a long time. The pianist's version of Moussorgsky's Pictures at an Exhibition formed the central part of a program that also included Bach's Toccata in C minor; three Scarlatti sonatas; Prokofiev's Valse Lente, Opus 95; two pieces by Scriabin—Poeme, Opus 32, No. 1, and Vers la Flamme; a Chopin group; and the pianist's own new transcription of the Rakoczy March.

The Ballet Russe De Monte Carlo gave its annual season of 10 performances in Philharmonic Auditorium from Dec. 10 through Dec. 18. Alicia Markova and Anton Dolin appeared as guest artists. The only unusual items in the repertoire were the revival of Massine's Seventh Symphony, and Ruthanna Boris' Quelques Fleurs.

Igor Gorin, baritone, gave a recital in Philharmonic Auditorium on Nov. 23, as the second event of the Behymer course. Alexander Brailowsky played an all-Chopin program in Philharmonic Auditorium on Dec. 4, the second event of the new West Coast Concerts, Inc., series. Mihail Kusevitsky, tenor, made his debut in a recital in Shrine Auditorium on Dec. 5.

Continuing its policy of introducing new artists, the Music Guild brought Pierre Bernac, baritone, and Francis Poulenc, composer-pianist, for a joint recital in Wilshire Ebell Theater on Dec. 1. The customary capacity audience heard a highly interesting program that included a group of arias by Lulli; three songs by Gounod; groups by Schubert and Debussy; and two Poulenc song cycles—Tel jour, tel nuit, and Chansons Villageoises. Mr. Poulenc supported the discriminating artistry of Mr. Bernac with superb accompaniments, and played a group of his own piano compositions.

A Bach Festival of three concerts, by the Los Angeles Women's Symphony Orchestra, under the direction of Ruth Haroldson, in Wilshire Ebell Theater on Dec. 9, 13, and 17, attracted meager audiences to hear some excellent playing in programs largely devoted to questionable transcriptions. The soloists included Edward Reber, Theodore Sidenberg, and Alice Ray, pianists; Eudice Shapiro, Marvin Limonick, and Judith Poska, violinists; Loyd Rathbun, oboe; Kalman Bloch, clarinet; Doriot Anthony and Floyd Stancliff, flutists; Olive Mae Beach and Muriel Maxwell sang the vocal parts.

Chamber music has enjoyed an active month. The Hungarian Quartet made its local debut in an impressive concert in the Music Guild series, in Wilshire Ebell Theater on Nov. 24, with a program built around Bartók's Fifth Quartet. The Hollywood String Quartet presented the second of a series of three concerts in Assistance League Playhouse on Dec. 5, giving the first West Coast performance of Paul Creston's well made and melodically ingratiating Quartet, Op. 8. The Waldo Latin-American String Quartet devoted its program, in Assistance League Playhouse on Dec. 12, largely to the works of Latin-American composers, offering Ponce's Cuatro Miniatures, Guarneri's Quartet No. 2, William Grant Still's arrangement of Danzas de Panama, Turina's Orgia, and Villa Lobos' Quartet No. 2.

Evenings on the Roof presented a program of music by Southern Californians in Wilshire Ebell Theater on

Dec. 6. Composers whose works were heard were Willy Stahl, Baruch Klein, Gerald Strang, Eric Zeisl, and Lucile Crews Marsh. Another Roof program, on Dec. 13, was devoted to Bach and Brahms, with Malipiero's Rispetti e Strambotti as the single modern composition.

The City of Los Angeles Bureau of Music sponsored its Concert Chorale, composed of voices chosen from various civic choruses, in an all-Mozart memorial concert for the late L. E. Behymer, in Philharmonic Auditorium on Nov. 26. The Concert Chorale sang the Requiem under the direction of Roger Wagner. In the first part of the program, Mr. Wagner conducted an orchestra of professional musicians in Eine Kleine Nachtmusik; and Robert Hunter, pianist, played the D minor Concerto.

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RECITALS

(Continued from page 20)

and personal conviction were conspicuously absent.

Once these interpretative hurdles were surmounted, Mr. Senofsky relaxed and allowed his temperament free rein. Chausson's Poème, well suited to his approach, received an impassioned and evocative reading, and an assortment of show-pieces, including Novacek's Perpetual Motion, and Paganini's La Campanella, was dispensed with a brilliant display of fireworks. Eugene Helmer provided rather apathetic assistance at the piano. S.J.S.

Grant Johannesen, Pianist Town Hall, Dec. 19

There are two infallible recipes for an interesting recital program: one, select good works by unknown or neglected composers; or two, take unhackneyed music by well-known composers. It was the second of these recipes that Mr. Johannesen employed, to excellent effect. He gave the first New York performance of Poulenc's Suite Française (d'après Claude Gervaise); played Schumann's seldom-heard Intermezzi, Op. 4; and included, in his group of French piano music, Debussy's Etude pour les Sonorités Opposées, Etude pour les Cinq Doigts and Hommage à Rameau; Fauré's Fifth Impromptu, Op. 102; and Roussel's Bourrée. The program also contained Bach's Prelude and Fugue in A minor; Mozart's Sonata in B flat major, K. 570; and Chopin's Ballade in F minor.

Mr. Johannesen is a highly intelligent artist, with a formidable (sometimes, too formidable) technical equipment. His Bach was contrapuntally clear, and only the headlong pace at which he took it prevented him from bringing out its harmonic richness. In the Mozart, he was tasteful and correct. But it was in Schumann's impetuous Intermezzi that he was completely warmed up. Despite some overpercussive fortissimos, and a tendency to grow physically tense in emotionally exciting passages, he played these pieces with a wide sonorous range as well as with Schumannesque warmth and imaginative freedom. The Poulenc suite adds piquant modern harmony to old dance forms with masterly skill, and Mr. Johannesen performed it brilliantly. R. S.

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Trapp Family Singers

Town Hall, Dec. 18, 5:30;

Dec. 19, 3:00

This year, the Trapps celebrated the tenth anniversary of their Christmas concerts in Town Hall, which have become an institution with many people. They brought a new tenor with them, Donald Meissner, who blended with the others as if he had always been a member of the family. In nothing was the skilled and sensitive musicianship of their singing more clearly demonstrated than in Peter Warlock's Corpus Christi. This realistically tragic choral composition puts not only cruel technical demands upon the singers, but also calls for a religious sense which cannot be simulated. The Trapps sang it so well that a hush fell over the hall, and for a moment the agony of Christ's suffering became very real to the audience.

Among the other treasurable works on the program were Bruckner's Tota pulchra es Maria; Vittoria's Pastores loquebantur ad invicem; and Jacob Handl's Ascendo ad Patrem meum. A group of compositions for recorders, clavichord and viola da gamba included a charming solo, played by Johannes, the youngest of the family, now a young man of ten. Franz Wagner conducted with a keen sense of balance, though occasionally with a restlessness of tempo which made some sections of the older motets seem hurried. The traditional group of carols brought the concert to a festive close. On the afternoon of Dec. 19, the Trapps gave a second concert with minor changes of program. R. S.

New Friends of Music,

Town Hall, Dec. 19, 5:30

The concert of the New Friends of Music opened placidly enough with a tame performance by the Busch Quartet of Mozart's Quartet in B flat, K. 589. Then, however, things began to happen; and by the time the audience dispersed, it had made the personal acquaintance of two extraordinarily fine artists.

We say "personal" acquaintance advisedly. Both the Italian bass, Italo Tajo, and the English clarinetist, Reginald Kell, are well known from their recordings. The Cetra company, in Italy, brought out a stunning album of unfamiliar Mozart bass arias of diversified character by Mr. Tajo something less than a year ago; while Mr. Kell, whom not a few American music lovers have heard in Europe, has established the fact of his taste and artistic eminence on a quantity of discs. But it is always an uncommon experience actually to confront the musician one has encountered only as disembodied sounds. Sometimes it involves a measure of disappointment. In this instance it did not.

As far as Mr. Tajo is concerned, the New Friends stole a march on the Metropolitan, where the Italian singer was scheduled to make his New York operatic debut a few days later as Don Basilio in Rossini's The Barber of Seville. The concert debut was calculated to whet the curiosity of opera-goers. Very wisely, the newcomer elected to offer four of the arias from his Album Mozartiano—Per questa bella mano, K. 612; Così dunque tradisci, K. 432; Mentre ti lascio, o figlia, K. 513; and Un bacio di mano, K. 541. These are by turns dramatic, tragic and buffo arias. The last-named, which Mozart wrote to interpolate into an opera by Anfossi, contains a theme that was later to appear in the Jupiter Symphony.

The most delightful revelation of Mr. Tajo's singing was that, by and large, it showed him to be what those who have listened to his records anticipated—a great singer, a great stylist and a past master of Mozartean song in its manifold technical and ex-



Grant Johannesen Luise Vosgerchian

pressive aspects. Perhaps one should make a slight reservation—Mr. Tajo seemed to be laboring against a cold. On his records, at all events, the lower part of his scale sounds to be rather fuller and more resonant than it did this time. Yet despite any minor drawback, here were Mozart style and Mozart singing in their noblest aspects, as we have not heard them in years. Let it be hoped the Metropolitan will afford this admirable artist opportunities to fill some of Mozart's bass roles. A man of imposing presence and towering stature, Mr. Tajo, could scarcely fail to make a remarkable figure on the operatic stage.

Reginald Kell, incontestably one of the greatest living clarinetists, collaborated with the Busch players in Brahms' beautiful B minor quintet, Op. 115. He exhibited a fastidiousness of taste, a superlative artistry, musical sensitiveness and an instinct for co-operation one could hardly praise to excess. Throughout its dynamic range his tone, which flowed like oil, had remarkable smoothness. It would tax the most retentive memory to recall when one has heard hereabouts clarinet playing of greater expertness, warm beauty and velvet texture, or more contemptuous of spectacular effect. H. F. P.

Luise Vosgerchian, Pianist

Times Hall, Dec. 19, 3:00

Miss Vosgerchian gave one of the better recitals of the season. The music was unusual, its order well planned. Two novelties—Paul Desmarais' Sonata and Irving Fine's Music for Piano—occupied the center position in a program which also contained Schumann's Kreisleriana, and Beethoven's Sonata, Op. 28.

The uncommonly gifted pianist displayed not only a technique of ample dimensions but musicianship of depth and perception. Rhythmic precision, clean articulation and pedaling, and penetrating intelligence marked her playing, and she left her individual stamp on every offering. But the Beethoven was exceptional for its serenity of mood and lucid formal outlines, a combination which made for a deeply touching performance.

Both Mr. Desmarais and Mr. Fine stem, musically, from Stravinsky. Mr. Desmarais borrows Stravinsky rhythms—and Shostakovich chromaticisms—so freely as to suggest the unformed, albeit brilliant, catechumen. Mr. Fine, however, stands on his own feet. Hints of Stravinsky and Copland are transmitted into clean-textured, neo-romantic music of very affable personality. A. B.

Composers' Forum

McMillin Theatre, Dec. 20

The Composers' Forum devoted its second concert of the season to works by Bernhardt Heiden and Robert Palmer. The compositions by Mr. Heiden on the program were his Suite for Flute and Piano (1933); Sonata for Horn and Piano (1939); Sonata for Piano, Four Hands (1946); and Two Choruses for Women's Voices. Mr. Palmer was represented by his Concerto for Five Instruments (1943); and Sonata No. 2 for Piano (1948), the latter in its first performance. P. N.

Pierre Fournier, Cellist

Town Hall, Dec. 20

Pierre Fournier's second recital intensified, if possible, the overpowering impression produced by his first, a few weeks earlier. Here is a well-graced artist who, from whatever angle one considers his accomplishment, is beyond dispute one of the supreme living masters of his instrument. No need to allude to the splendor of his technical achievements, for the listener takes them so completely for granted that he never so much as thinks of mechanical problems of bow and finger. Mr. Fournier's luminous tone is so even, so smooth, so free from the slightest blemish as to suggest nothing so much as a supremely dowered singer with an unbelievably equalized scale. As for lapses of intonation, things of the sort simply do not exist for Mr. Fournier.

With ideal taste, sovereign musicianship and such artistry as none but the elect can offer, he played a sonata by Francouer, one of Bach's unaccompanied cello suites (not the C minor as the program announced), Beetho-

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MUSICAL AMERICA

RECITALS

(Continued from page 22)

ven's twelve Variations, for cello and piano, on Ein Mädchen oder Weibchen, from Mozart's The Magic Flute, Martinu's Sonata No. 1 (dedicated to Mr. Fournier), Schumann's Adagio and Allegro, and his three Fantasiestücke, and Chopin's too rarely heard Introduction and Polonaise Brillante, Op. 3. A representative gathering acclaimed the French virtuoso in fitting manner. George Reeve's beautiful accompaniments contributed nobly to the high distinctions of an unforgettable evening. H. F. P.

Samuel Dushkin, Violinist Carnegie Hall, Dec. 20

Samuel Dushkin, the musician, is a man worth listening to. He has profound musical insight, driving intensity, a keen feeling for style. Samuel Dushkin, the violinist, is another matter. His technique is faulty; he frequently plays out of tune; his tone production is often harsh and scratchy; and he makes excessive use of portamento. By and large, he tends to obscure the sensitive perceptions of Dushkin, the musician.

With Paul Berl at the piano, Mr. Dushkin opened his program with Stravinsky's Suite Italienne (1933), a mannered evocation of the style of Pergolesi. His performance must be considered definitive, stylistically; it could be no less, considering that he is Stravinsky's good man Friday in matters pertaining to the violin, and that the version presented, based on material from Stravinsky's ballet, Pulcinella, was prepared by Mr. Dushkin in collaboration with the composer. Nevertheless, the reading was not altogether convincing, for the piece calls for a saviness of execution beyond Mr. Dushkin's capacities.

Though marred by the same technical blemishes, the Schumann Sonata

in D minor, which followed, again demonstrated Mr. Dushkin's grasp of style. His treatment was a dently romantic. In the slow section, which did not tax his technical resources, he drew a lovely sound from his instrument; and the whole work was graced by a wealth of chiaroscuro that almost succeeded in distracting attention from its verbose and redundant meanderings. Mr. Dushkin's versatility was further illustrated, after intermission, in Bartók's Rhapsody No. 1. In this potpourri of tunes alla singaresca, enlivened by dissonant harmonies and abrupt rhythms, Mr. Dushkin fiddled as if he had been born in a gypsy camp.

The violinist introduced two new compositions—William Schuman's Interlude, a lyric piece in pandiatonic style, and Ellis Kohs' Rhumba. Mozart's Adagio in E major, K. 261, and Rondo in C major, K. 373; Copland's Nocturne, and an excerpt from his ballet, Rodeo, rounded out the program. S. J. S.

NAACC Singers Times Hall, Dec. 20

The NAACC Singers, conducted by Dolf Swing, and accompanied by Se-grid Eckolf Swing, opened and closed this program with choral works appropriate for the Christmas season. A string quartet, composed of Sander Salgo and Henry Siegel, violinists; Nicholas Harsanyi, violist; and Shepard Coleman, cellist, played Arthur Foote's Quartet in D, Opus 70. A broken string resulted in a twenty-minute halt between the first two movements. At this time, Upton Close delivered an address in memory of Henry Hadley.

Alice Howland, soprano, gave excellent performances of songs by Henry Hadley, Samuel Barber, and Norman Dello Joio. Assassination, by Dello Joio, is a strikingly dramatic work. Robert Payson Hill was her capable accompanist. A. B.

Collegiate Chorale Carnegie Hall, Dec. 21

Robert Shaw and his eager young chorus gave their listeners a handsome Christmas present at this third annual festival concert. By all odds the most compelling experience of the evening was their interpretation of Francis Poulenc's Mass in G major, which had been given at the Juilliard Festival of Contemporary French Music, on Dec. 2. It is music of great beauty and emotional sincerity; and it gives the lie to writers who forever repeat the clichés about Poulenc's superficiality, his avoidance of nobility or poetry, or his affection for vulgarity. Mr. Shaw is always at his best in modern works, and he acquitted himself brilliantly in this score. The chorus and the soprano soloist, Florence Fogelson, threaded their way through its treacherous modulations and cruelly high tessitura as freely as if they were singing a familiar carol.

The Collegiate Chorale also performed Benjamin Britten's Ceremony of Carols with stimulating rhythmic zest and brightness of tone. Myor Rosen was the harpist. Mr. Shaw drowned out the singers in the final chorus of Bach's Cantata No. 61, Nun Komm der Heiden Heiland, but otherwise obtained a vigorous performance, with the exception of the singing of the soloists, who were inadequate both vocally and interpretatively. This weakness was also noticeable in the Monteverdi Magnificat, which needs virtuoso performers for its florid solo lines. Surely, the seventeenth century was not as pallid and precious an era in music as Mr. Shaw's interpretation of this music suggested. He kept the singers down at a piano level of dynamics much of the time, and robbed the music of rhythmic vitality by the uncertainty of his attacks. All went well, however, in Heinrich Schütz's superb Hodie Christus Natus Est, and Four Psalms, and in the



Eric Rosenblith



Samuel Dushkin

groups of carols which were interspersed throughout the program.

R. S.

Eric Rosenblith, Violinist Town Hall, Dec. 22

Eric Rosenblith is never a violinist of exciting methods or spectacular traits. But he is a serious and dignified artist, of good schooling, sound taste and sensitive feeling; and as such he once again impressed his listeners at his annual New York recital. Indeed, during the first part of the evening, he demonstrated that he ranks with some of the most capable and talented of his younger colleagues. If the impression of his excellence was not steadily maintained, the trouble might have been ascribed to some errors of judgment.

He began his program with Hindemith's early (and very Brahmsian) Sonata in D, Op. 11, No. 2, for violin and piano, with Paul Berl at the keyboard. Of this work—especially its second and third movements—he gave a finished performance, well balanced and otherwise perceptive. But it was in Mozart's E major Adagio, K. 261, and his C major Rondo, K. 373, that the violinist did the finest work of the evening. The Adagio, in its poetry and beautiful transparency, was Mozart playing of really memorable style and lovely finish. And he reached virtually as high a level in Bach's E minor Sonata, for violin and figured bass, the Adagio and Allemande of which were conspicuously fine.

With Bach's G minor Fugue, however, and after that with the Sibelius Concerto, Mr. Rosenblith got into deep and troubled waters. There were bad flaws of intonation in the former, and no end of untunefulness in the concerto, with its innumerable octaves and double stops; also, a good deal of coarse tone. Nor has the young man's playing the sweep and robust virility this concerto imperatively demands. It is a pity that he felt called upon to attempt it at all. H. F. P.

Altea Alimonda, Violinist (Debut) Town Hall, Dec. 23

Miss Alimonda made a very promising Town Hall debut. Opening with Beethoven's Sonata, Op. 12, No. 1, the young Brazilian violinist established herself as a straightforward musician with a substantial technique and sizable tone. She phrased the unaccompanied Bach Chaconne from the D minor Partita meticulously and built up from phrase to section a solid structure, which was clear in design if rather cold. For Debussy's rhapsodic Sonata and Villa-Lobos' Sonata Fantasia she seemed to have an affinity. In these works, she added to her feeling for form a lyricism and a sense of excitement, restrained but expressive, that gave her playing an abandon and fire she had not previously displayed. Loreno Fernandez's Romance and Béla Bartók's Roumanian Folk Dances, both very agreeably performed, completed the program. Leopold Mittman accompanied. A. B.

AGMA Benefit Metropolitan, Dec. 26

The large audience attending the American Guild of Musical Artists' second annual benefit concert, for its welfare fund, heard and saw a hun-

dred or more artists in a four-hour program marked by such diverse entertainments as Italo Tajo's first appearance on the Metropolitan stage (in the duet, La ci darem la mano, from Mozart's Don Giovanni, with Regina Resnik as his partner) and the famous knockabout vaudeville act of Al Trahan and his long-suffering coloratura soprano stooge. The artists in the announced list, not all of whom actually appeared, were Lorenzo Alvary, Salvatore Baccaloni, Bartlett and Robertson, Joseph Battista, Mimi Benzell, Mario Berini, Mario Binci, Jussi Bjoerling, Anna Lisa Berg (Mrs. Jussi Bjoerling), Jorge Bolet, Carol Brice, Stanley Carlson, Thomas Chalmers, Eugene Conley, Leonora Corona, Marilyn Cotlow, Donald Dame, Vivian Della Chiesa, Louis D'Angelo, Cioe Elmo, Jack Ferris, the Four Piano Ensemble (Sylvia Buckler, Hans Heidemann, Audrey Kooper, and Stephen Kovacs).

Also John Garris, Carroll Glenn, Robert Goldsand, Richard Coltra, Frances Greer, Frank Guarrera, Peter Hamilton, Mack Harrell, Lloyd Harris, Osie Hawkins, Thomas Hayward, Winifred Heidt, Ralph Herbert, Jerome Hines, Byron Janis, Frederick Jagel, Helen Jepson, Raoul Jobin, Milton Katims, Dorothy Kirsten, Felix Knight, Mary Krete, Maria Kurenko,

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DANCE

Choreographers' Workshop Hunter College, Dec. 19, 3:30

It was an excellent idea of the Choreographers' Workshop to present two dance plays—Horton Foote's Goodbye to Richmond, and Valerie Bettis' As I Lay Dying; for, whatever one may think of the trend toward dance drama, such a trend unquestionably exists among young choreographers today. Ever since Martha Graham created Letter to the World, a flawless fusion of verbal and physical communication, this genre has flourished. In most cases, it has proved too difficult to handle, but Miss Bettis' work, after themes and characters from William Faulkner's novel, As I Lay Dying, is a shining exception. Mature, objective, organically developed in its choreography, and superbly performed, it represents not only a personal triumph but a major step forward in her career as a creative artist. Miss Bettis has always been one of the most exciting of modern dancers; now, she joins the ranks of its leading choreographers.

Space limitations prevent me at this time from discussing the character of the piece in detail. Suffice it to say that everyone in it and everything about it were uniformly excellent. The cast was made up of Miss Bettis, Beverly Bozeman, Richard Reed, J. C. McCord, Robert Foster, Boris Runanin, Hugh Reilly, Doris Goodwin, Duncan Noble, Carol Merritt and George Reich. Miss Bozeman, Mr.

Reed, and Mr. Noble, as well as Miss Bettis, had brilliant roles, and danced them in inspired fashion. The occasional borrowings from Appalachian Spring and other Graham works were completely unimportant, because Miss Bettis used the ideas in her own way. If she continues to produce pieces of this high quality, some day younger choreographers will be borrowing from her. It is, after all, the greatest tribute which one artist can pay to another.

Bernardo Segall deserves warmest praise for the music which he did not write for the work—the music, that is, which would have been superfluous. With unusual tact, he composed exactly the right amount, and it fulfils its purpose admirably. Kim Swados' costumes and the lighting by Jack Ferris were also notably imaginative.

Goodbye to Richmond was such a dimly sentimental, clumsy work that I shall pass over its infirmities with brevity. Mr. Foote created it on commission from the Neighborhood Playhouse. William Gaflee did the décor and costumes; Howard Barker, the lighting; Angela Kennedy, the choreography; and Gerald Cook, the score. It concerns a Texas lad's ambition to leave his small town home and go to New York to become an actor; and it rings up about every cliché known to the theatre. The young actors and dancers who performed it were hopelessly handicapped by the banality of the dialogue and the poverty of the action. Had it not been for Miss Bettis, this would have been a depressing afternoon. R. S.

Carmelita Maracci

YMHA, Dec. 19, 3:30

A belated recruit to Miss Maracci's audience, at the second of her two recitals at the 92nd Street YMHA (the first took place on the afternoon of Dec. 12), this reviewer failed to discover in her program enough arresting features to warrant her high reputation. For several years before her present tour, Miss Maracci remained in her home state of California. Meanwhile, a legend had grown up in the East to the effect that she was one of the most original, forceful, and tempestuous personalities in the American dance field.

Original she may be, in the sense that her choreographic ideas, slender as they are, are undeniably her own. But she was not forceful or tempestuous; she was predominantly careful and precious, evading vital dance movement half the time and substituting pantomime, facial expressions, and tableaux. The first three items on her program, to music by Scarlatti and Rameau, evoked agreeable eighteenth-century connotations, but since she employed many of the same devices in humorous passages and in those that were apparently intended to be serious, it was sometimes a bit hard to discover just what she was hoping to communicate. An interpretation—a "visualization," it might be called—of the first movement of Beethoven's Piano Sonata, Op. 31, No. 2, pointed up a deficiency that had been noticeable earlier: she was enslaved by musical rhythm, and was not able to follow through the implications of dance phraseology in such a way as to give her dancing more than an ancillary status in relation to the music.

Among her other compositions were works with Mexican and Spanish themes—the latter treated both literally, in Lament for the Death of a Bullfighter, and in burlesque fashion, in Portrait in the Raw Espana (sic)—and a vaudevillian travesty on the tango, to the music of Stravinsky's Tango, greatly distorted in tempo. Two other dancers, Margaret Henderson and Rosalind De Mille, assisted her. Her pianist, Gilberto Ysaïs, is also the composer of a bromidic score for her picture-book Mexican Suite. C. S.

RECITALS

(Continued from page 23)

Fredell Lack, members of the Lemonade Opera Company, Paula Lenchner, Ray Lev, Brenda Lewis, Martha Lip-ton, Eugene List, Virginia MacWatters, Lucille Manners, Inge Manski, Anthony Marlowe, Nino Martini, Sylvia Masciarelli, James Melton, the Metropolitan Male Quartet, Patrice Munsel.

Also Jarmila Novotna, Mario Pasquetto, James Pease, Marguerite Piazza, Lenore Portnoy, Muriel Rahn, Regina Resnik, Robert Roland, Stella Roman, Rosario and Antonio, Lanny Ross, Dorothy Sarnoff, Norman Scott, Harold Solomon, Nathaniel Sprinzena, Maxine Stellman, Polyna Stoska, Marina Svetlova, Gladys Swarthout, Ferruccio Tagliavini, Italo Tajo, Pia Tassinari, Alec Templeton, Conrad Thibault, Lawrence Tibbett, Roman Tonenberger, Claramae Turner, Giuseppe Valdengo, Leon Varkas, Ramon Vinay, Thelma Votipka, Leonard Warren, Frederic White, Whittemore and Lowe, and Marek Windheim.

Deems Taylor served as master of ceremonies. Wilfred Pelletier and Karl Kriz were accompanists, at two pianos, for virtually all the artists, in the absence of any orchestra. The program, poorly stage-managed, reached its intermission point at 11:05, and did not come to an end until long after midnight. C. S.

Gary Graffman, Pianist (Debut)

Carnegie Hall, Dec. 27

As winner of the special award in the second piano contest of the Rachmaninoff Fund, Inc., Mr. Graffman made his recital debut under the auspices of that organization. His program had been chosen not to display any special talents, but rather to test his versatility as an interpreter. It was made up of the Busoni transcription of Bach's Organ Prelude and Fugue in E flat major (the so-called St. Anne Fugue); Beethoven's Sonata in C major, Op. 53 (Waldstein); Chopin's Ballade in F major, and Nocturne in C sharp minor, Op. 27, No. 1; Prokofiev's Sonata No. 3, Op. 28; Stravinsky's Serenade in A; Rachmaninoff's Preludes in G Sharp minor, Op. 32, No. 12, and in A minor, Op. 32, No. 8, and Elégie; and the Paganini-Liszt La Campanella.

Promise is the most appropriate word to apply to the young pianist's performances at this recital. He has well-schooled fingers, a good sense of rhythm and abundant zest in his playing. Of individual insight, temperament and musical sensibility he displayed only a moderate amount. His touch is prevailingly percussive; he tends to claw, rather than to caress, the keys, and to tighten muscularly in big passages, with a resultant hardness and shallowness of tone. For all its immaculate clarity and incisiveness of attack, his playing was monotonous because of a lack of mezzo-forte and of singing tone in far-flung melodic phrases, such as those in the Chopin Nocturne and Rachmaninoff Elégie.

The beginning of the first movement of the Waldstein Sonata was deft and controlled, but it conveyed little of the wonderful suspense that Beethoven put into it. Near the close of the movement, where the theme recurs, Mr. Graffman missed the point again, nor did he emphasize the ominous changes of key throughout this dramatic allegro. Although he began the Rondo very beautifully, with true serenity of pace and mood, he scampered through the contrasting episode in the manner of a perpetual-motion étude, completely devitalizing it.

In Chopin's Ballade in F major, Mr. Graffman solved the ticklish problem of the transition from the nostalgic opening to the tempestuous allegro by the device of plunging into it, without a ritardando or sense of ap-

proaching storm. The result was a severe jolt to the listener, and the dismemberment of the piece, psychologically speaking.

Far better was his dynamic handling of the Prokofiev Sonata, which he threw off with steely brilliance and rhythmic drive. He made the mistake of playing Stravinsky's Serenade in the same romantic style as the Rachmaninoff Preludes, which made the music sound like misbegotten and dissonant Brahms, instead of like elegant and impersonal Stravinsky. The Rachmaninoff pieces and La Campanella were his most persuasive interpretations of the evening; and in

(Continued on page 35)

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BOOKS

ESSAY ON THE TRUE ART OF PLAYING KEYBOARD INSTRUMENTS. By Carl Philipp Emanuel Bach. Translated and Edited by William J. Mitchell. 449 pages. New York. W. W. Norton and Company, 1949. \$6.00.

Once more W. W. Norton and Company has placed musicians and scholars under a debt of gratitude, this time by making available to English speaking readers a book of historic importance and epochal significance, hitherto inaccessible in its entirety to persons lacking an exhaustive knowledge of German—Carl Philipp Emanuel Bach's Versuch über die Wahre Art Clavier zu Spielen. This great treatise, a veritable bible for all who concern themselves with the keyboard music of the greater part of the Eighteenth Century, whose author was Johann Sebastian Bach's most famous son, has been translated and edited in memorable style by William J. Mitchell, associate professor of music at Columbia University. He has called it Essay on the True Art of Playing Keyboard Instruments, a title with which a linguistic perfectionist might conceivably take issue since

Carl Philipp Emanuel Bach, whose famous treatise on playing keyboard instruments has just been issued in an English translation



the English word "art" is not a precise rendering of "die Art" in German, where it means "the way" or "the manner," the German for our word "art" being "Kunst." Apart from this detail, the Mitchell translation is a piece of work which can scarcely be overpraised.

The present edition, Professor Mitchell points out, is the first complete English translation of a volume which is one of the great musical treatises of all time. Up to now, only fragments or sections of it have appeared, and these chiefly in books by Dannreuther, Dolmetsch and Arnold. The Versuch has been through a long series of printings, reissues and editions, of which the present compendious one is the eleventh. The original edition of Part One was published privately by Philipp Emanuel Bach in 1753 and printed by Christian Friedrich Henning, court printer to Frederick the Great, whose clavichordist Philipp Emanuel long was. A second printing was brought out in 1759, while the first edition of Part Two came out in 1762. Further editions, some unaltered, some revised, appeared at intervals (four times, in all) prior to the dawn of the Nineteenth Century. In 1852, one Gustav Schilling edited the work "in the raiment and after the needs of our time." Yet, as Mr. Mitchell explains, this "produced only a curious distortion of the original." Then, in our own century, Walter Niemann made an "abridged" edition which "disrespectfully ignored Bach's stern reproof of all 'compendium writers.'" It appeared in Leipzig in 1906, and was reprinted in 1917, 1920 and 1925. As if all this were not enough, Mr. Mitchell tells of a newly projected German edition "with manuscript supplements," several times announced during the last ten years and scheduled to be issued by Gustav Bosse, of Regensburg.

Under the circumstances, one can only feel profoundly grateful for the present English version, which is probably as definitive as such a work can be made. It combines, as the translator instructs us, "the original and revised editions of the Eighteenth Century. . . . The organization of material in Part One follows the German text in all details. Part Two, however, has been slightly altered to make it more accessible to the reader. The original edition and all subsequent ones consisted of 41 separated chapters, some hardly a page in length. The sequence of these suggested a larger organization. Thus, without altering the order of these chapters, but simply by demoting them to the rank of sections, the total has been reduced to four. The first and last alone retain their original status. But twenty succeeding chapters, following the first, have been grouped under the heading Thorough Bass, and the next nineteen under the heading Accompaniment, this being the subject matter of the originally separate chapters."

The principles of Philipp Emanuel Bach's great treatise underlie the performance of the music of Johann Sebastian Bach, and became in later years the foundation of the piano works of Clementi, Cramer, Hummel and other masters. Philipp Emanuel himself enjoyed not only the priceless instruction of his mighty father but had occasion, as clavichordist at the court of Frederick the Great, to consort with composers, performers and theorists like the Graun brothers, the Bendas, Quantz, Agricola, Kirnberger, Marburg, Sulzer and others. To be sure, except for Quantz's famous Versuch einer Anweisung die Flöte Traversiere zu Spielen and two works by Marburg, the present treatise preceded all the theoretical writings by these men. Yet, as Mr. Mitchell's introductory chapter explains among many other matters, "the Essay is first and foremost a practical book that was designed less for discussion than for instruction. Its ancestry runs back through works like Mattheson's General Bass Schule, Heinichen's General Bass to Niede's Musicalische Handleitung. . . . Also in the background is François Couperin's L'Art de Toucher le Clavecin. . . . For works that pronounced first principles and the governing laws of esthetics, Bach had only the practitioner's scorn. . . . Primarily the book seeks clarification and improvement of the keyboardist's lot through a painstaking ordering and exposition of the several factors that relate to the practice of his art."

The changes which almost two centuries have wrought in the technique of piano playing and the developments of the piano itself have doubtless modified the validity of not a little of Philipp Emanuel's chapter on fingering, which introduces the book. It is, nevertheless, extremely suggestive, and it indicates the problems which keyboard players sometimes found themselves obliged to face in an epoch when the question of using the thumb had not yet been fully settled. There are vastly important chapters under the headings of performance; Intervals and Signatures; a positively encyclopedic one treating of Thorough Bass and the realization of figured harmonies, "permissible" and "forbidden" progressions; Accompaniments; and the art, now virtually lost, of Improvisation. But the portions of the treatise wholly indispensable to our time are the pages on Embellishments, which unfold, black on white, and with myriad examples and illustrations, the secrets of a correct execution of ornaments in Bach and in the dynasty of great masters in his age. Ornaments, declares Philipp Emanuel, "are indispensable. . . . Expression is heightened by them. Without them the best melody is empty and ineffective, the clear content clouded. . . . Good embellishments must be distinguished from bad, the good must be correctly performed and introduced moderately

(Continued on page 36)

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ORCHESTRAS

(Continued from page 10)

season, conducted the Philharmonic-Symphony for the first time in the Young People's concert in Carnegie Hall, on the morning of Dec. 18. Since rehearsals for these concerts never amount to more than a lick and a promise, it was not possible to tell much about the young conductor's ability, beyond observing that he carried the appointed program through without mishap, and selected appropriate tempos. Two soloists participated. Diana Goodman, a sixteen-year-old violinist who made her debut at the age of nine in one of the Philharmonic's children's concerts, played the first movement of the Mendelssohn Concerto; and Saul Goodman, the orchestra's expert timpanist, played Adolph Schreiner's Concerto Grosso for orchestra and percussion, The Worried Drummer. The other items in the day's list were Glinka's Russian and Ludmilla Overture, the Allegretto movement of Beethoven's Eighth Symphony, Johann Stravinsky's Tristram and Isolde, and excerpts from Kabalevsky's The Comedians. A program insert offered awards to members of the young audience for "a simple musical sketch" (whatever that may be) and a design for the program cover.

Little Orchestra Society

Gives Two World Premieres

Little Orchestra Society. Thomas K. Scherman, conductor. Frank Sheridan, pianist. Fredell Lack, violinist. Town Hall, Dec. 13:

Overture for String Quintet...Schubert (First time)

Violin Concerto in One Movement.....Alexei Haieff (First time)

Piano Concerto No. 3 in C major.....Prokofiev Concerto for Violin, Piano and String Quartet.....Chausson

To give the world premiere of a work by Franz Schubert in 1948 would be a feather in anyone's cap, and the story of how Mr. Scherman was able to do so is highly interesting. Schubert composed this overture when he was only fourteen years old, for his brother, Ferdinand, who took it to the Viennese publishing firm of Diabelli, Spina and F. Schreiber. The publishers put it aside and never issued the work. When they were succeeded by the firm of A. Cranz, this

manuscript, with many others, came into Cranz's possession. The new owner also failed to publish it, but he preserved it for his heirs. This year, a descendant of Cranz came to the United States with a collection of rare manuscripts, to raise money to continue his publishing firm. He sold the Schubert manuscript to a New York collector, who happened to be a subscriber to the Little Orchestra Society Series, and who showed it to Mr. Scherman. The work does not appear in the Complete Edition.

The question remains: is the overture worth performing today? And after this concert one can answer unhesitatingly, yes. It is brief and unpretentious, consisting of a slow introduction and a main section in a more rapid tempo. The themes are excellent, and the development is symmetrical, if somewhat tentative. For a boy of fourteen, it is amazingly powerful, with touches of genuine nobility. One would like to hear it played by the five strings for which Schubert wrote it, although Mr. Scherman's version for string orchestra was unexceptionable.

Alexei Haieff's Violin Concerto in One Movement is rhythmically zesty, richly melodic and wittily colored. No one can twist a familiar chord, or accent a phrase with a snare drum more cleverly. There is so much excellent material in the concerto that one doubly regrets the fact that none of it is adequately developed. Perhaps the composer was hampered by the one-movement form he chose for the work. In any case, he begins fascinating episodes repeatedly, only to drop them, just as they are working out well, in order to pass on to other ideas. He has so much to say that it comes stumbling out in helter-skelter fashion. Miss Lack played the solo part vivaciously, though once or twice her fingers tripped in its intricate figurations and ascents into the violinistic stratosphere.

Mr. Sheridan performed the fiendishly difficult Prokofiev Third Concerto with deceptive ease and rhythmic accuracy. This concerto is just as hard to play as Rachmaninoff's Third, but the musical rewards are richer. Prokofiev has managed to preserve the flavor of nineteenth century virtuosity; yet he has written in a tart, powerful and wholly contemporary harmonic idiom. It is probably the formidable technical challenges of the composition (which demand a musi-



Frank Sheridan



Fredell Lack

cian of the first rank) that have kept it from becoming a popular favorite like Rachmaninoff's.

No less accomplished was Mr. Sheridan's playing of the interminable Chausson score, which sounded well with added strings. Both he and Miss Lack did all they could to make its faded romanticism and insipid harmonies palatable. Mr. Scherman and the orchestra gave ardent, sometimes overardent, support.

R. S.

Casadesus Soloist

In Liszt Concerto

New York Philharmonic-Symphony. Charles Munch conducting. Robert Casadesus, pianist. Carnegie Hall, Dec. 19, 2:45.

Concert Grosso, D minor.....Vivaldi Symphony, D major, K. 385 (Haefner).....Mozart

Concerto for Piano and Orchestra, A major.....Liszt

Symphony on a French Mountain Air.....D'Indy

Bourrée Fantasque.....Chabrier

It was doubtless the blizzard which cut down the size of the attendance at the concert in question. Anyway, those who stayed home missed something, particularly the magnificent performance which Mr. Casadesus furnished of Liszt's Second Concerto. The great pianist appears to have all the taste, refinement, delicacy of the finest French school of pianism; yet for all his dexterity and songfulness he can evoke the heroic sweep, the stride, the panache of the grand manner such as a truly authentic performance of the A major Concerto requires. He is one of the few who has the instinct for obtaining from Liszt the magic that master's works diffuse when they are performed with real enthusiasm and a sense of dedication, rather than in the supercilious fashion so frequently affected.

Mr. Munch saw eye to eye with the illustrious pianist in the interpretation of the work. At the close, Mr. Casadesus shook hands with Leonard Rose, for his truly exquisite playing of the cello cantilena in the slow portion. And when it came to D'Indy's Symphony on a Mountain Air, which it was a genuine pleasure to hear again, Mr. Casadesus, appreciating that the piano part is an integral part of the score rather than a solo, was most careful not to place his contribution in a false or excessive light.

H. F. P.

First Concert by

Brief Chamber Orchestra

Frank Brief Chamber Orchestra. Frank Brief, conductor. Town Hall, Dec. 21:

Chorale-Prelude, O Mensch, bewein' dein Sünde gross.....Bach-Reger Divertimento, B flat major, for strings and two horns, K. 287, Mozart Music for the Ballet, 'Adame Miroir

(First time in the United States) First movement, from Serenade in D Harold Shanero

Symphony No. 5, B flat major, Schubert

In the first program by his newly formed chamber orchestra, Frank Brief led a group of skillful, though perhaps somewhat under-rehearsed, instrumentalists with vivacity and taste. Though he has never before possessed an orchestra of his own, Mr. Brief is not a newcomer. He has served as a conductor of the WPA Federal Symphony, the CBS Symphony, and the WOR Sinfonietta, and for sev-

eral seasons he was the violist of the Guilet String Quartet.

After a hasty and rather dry exposition of Max Reger's string orchestration of one of the most moving of Bach's organ chorales, Mr. Brief attained a good musical stride, which he maintained throughout the rest of the evening. The Mozart Divertimento, a completely joyous work, bounced happily in its allegros and sang freely in its two slower movements; the phrasing and accentuations were unfailingly musicianly; and only a few passages of unclear articulation by the first violins and a few unduly zestful tempos kept the interpretation from becoming a perfect one.

The program contained the American premiere of Darius Milhaud's score for the ballet, 'Adame Miroir, staged in Paris last spring by Roland Petit's company. 'Adame (the apostrophe is indispensable) is Marseilles patois for Madam. The scenario recounts the adventure of a sailor, who dances with a woman, only to discover that she is Death. The titles of the separate sections summarize the plot: Entrance and dance of the sailor before the mirrors; The sailor and his image; Entrance of the woman (Death); Dance of Death and the sailor; Death and the image of the sailor; Death alone (Danse macabre fugue).

The music was neatly characterized by the observation of one member of the audience, during the intermission. "It must be a recent piece of Milhaud's," he said, "because it is so simple." Scored for sixteen solo instruments—winds, strings, trumpet, trombone, harp, and percussion—the larger part of the score has a back-to-Satie atmosphere, in its choice of naive melodic materials and music-hall and saloon rhythms. Even the grinding dissonances that accompany the entrance of Death are hardly any more startling, in view of their obvious theatrical purpose, than some of the effects we now hear in Hollywood film scores. As a whole, the score is bright and ebullient, but hardly memorable.

Harold Shapero's Serenade in D—or, rather, the first movement of it, which won the Gershwin prize without the other two movements, since the time-limit for works submitted in the contest was ten minutes—testifies to the emotional earnestness and technical competence of the young Cambridge, Mass., composer. Its materials reflect a good many glints from the pages of Stravinsky and Prokofiev,

(Continued on page 27)

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ORCHESTRAS

(Continued from page 26)

but Mr. Shapero's attitude toward them is entirely his own. Unlike Stravinsky, he is not ashamed to show his emotions, which are both heartfelt and persuasive. C. S.

Munch Conducts

Roussel Fourth Symphony

New York Philharmonic-Symphony Society. Charles Munch conducting. Nathan Milstein, violinist. Carnegie Hall, Dec. 23, 24, and 26:

Overture to Le Roi d'Ys.....Lalo
Concerto for Violin and Orchestra,
Op. 35.....Tchaikovsky
Valse Nobles et Sentimentales...Ravel
Symphony No. 4, A major,
Op. 53.....Roussel

The fatigue of Christmas preparations was probably responsible for the lethargy of the audience and the dutiful character of the orchestra's performances at this concert. Both the conductor and the soloist gave abundantly of their temperament, but the music stubbornly refused to catch fire.

The most interesting work on the oddly assorted program was Roussel's Fourth Symphony, which had not been heard in New York since Serge Koussevitzky and the Boston Symphony introduced it on Jan. 11, 1936, and Arturo Toscanini repeated it with the New York Philharmonic-Symphony on Feb. 13 of the same year.

The work is not as furiously energetic as the Third Symphony, nor as unified in its structural plan, but it has the same lean strength of line and biting harmonic power. Roussel's music resembles Matisse's painting in its architectural use of strong colors, its dynamic space feeling and that concentration upon intrinsic materials and relationships which is sometimes called classical purity in esthetic jargon. Mr. Munch gave a masterly exposition of the symphony, though his dramatic pauses between sections made it seem more episodic than is necessary.

His treatment of Ravel's gossamer waltzes cannot be complimented in similar fashion. Had he been conducting Mossoloff's Iron Foundry, Mr. Munch could not have beaten and bruised this fragile score (which Ravel called *Adelaide*, ou *Le Langage*



Ernest Ansermet, sketched by B. F. Dolbin

des Fleurs, in its ballet form) more thoroughly. The Lalo overture also sounded coarse and overstressed.

Mr. Milstein's performance of the Tchaikovsky Concerto was just about as perfect as it could be, which is no wonder, considering the astronomical number of times he must have played it by this time, in his span of forty-four years. I have never heard the Canzonetta more exquisitely sung, with a curiously round, disembodied tone of the richest timbre. Despite its brio, this interpretation manages to avoid the slightest taint of vulgarity, either in phrasing or tone coloring, a major feat in a work which is full of pitfalls for lesser artists. R. S.

Ansermet Directs Second NBC Concert

Ernest Ansermet and the NBC Symphony gave their Christmas day audience a handsome present in the form of beautiful performances of Humperdinck's Overture to *Hansel and Gretel* and Schubert's Symphony No. 7, in C major. The German composer's fairy-tale opera has been so vulgarized by inferior performances that when a master reanimates the score, as Mr. Ansermet did, it comes as something of a shock to rediscover the finesse of Humperdinck's workmanship. The complex counterpoint never became turgid, and the tempo was lively, but never too rapid to allow everything to be heard.

The major achievement of the afternoon, however, was Mr. Ansermet's magnificent interpretation of Schubert's C major Symphony—one of the most challenging works in the entire repertoire. The scoring of the work presents special problems, especially in the treatment of the brasses; and the choice of tempos is crucial. One hair too fast and the music loses its songfulness and majesty; one hair too slow, and it drags unmercifully. The key, of course, is the conductor's understanding of the overall structure and spirit of the composition. Mr. Ansermet obviously understood every phrase, for he kept the gigantic structure alive and moving, at the same time that he brought out countless details of scoring and harmonization. Schumann's famous phrase about the "heavenly length" of Schubert was completely borne out by this performance. Had the symphony been twice as long, Mr. Ansermet would have held his listeners under the spell of his conception. Paradoxically, the music was played with a typically Viennese swing and melodic abandon, despite the fact that Mr. Ansermet is a native Swiss. R. S.

(Continued on page 37)

Ansermet Leads NBC Symphony

THE return of Ernest Ansermet, the distinguished Swiss conductor, to the NBC Orchestra, on Dec. 18, gave cause for unqualified rejoicing. Though he is one of the finest conductors in the world, Mr. Ansermet was not well known in the United States until he took charge of this same radio orchestra for four weeks, just a year ago. His engagement this year also called for four consecutive Saturday afternoon broadcasts, but NBC officials discovered belatedly that they had forgotten about the New Year's Day football broadcast from the west coast, and summarily cancelled Mr. Ansermet's announced Jan. 1 program.

Few conductors rival Mr. Ansermet in the gift of enabling music to speak for itself. His performances do not depend upon the crackle and glitter with which some of our virtuoso leaders seek to invest all the music they play, no matter what its style, period, or inward character. Mr. Ansermet is not sensational. Nor is he a virtuoso; he is more than that, since he impresses his vast technique into the service of music, seeking to discover its real essence, and to interpret it for its own benefit rather than for his.

After a just and satisfying presentation of Bach's Third Suite, in D major (in which Sylvia Marlowe played the harpsichord continuo), Mr. Ansermet brought forward a revival of Honegger's *Horace Victorieux*, a score that caused no end of discussion when it was first produced in 1921. In the past two decades, however, it has hardly been played at all, even in France; its last previous American performance was given by Serge Koussevitzky and the Boston Symphony in 1928.

Composed as a "mimed symphony," or ballet score, the work deals with the ancient combat between the Ho-

ratii, three Roman brothers, and the Curiatii, three brothers from Alba Longa. At the end of a struggle to the death, the one remaining Horatius succeeds in killing, single-handed, all three Curiatii, after they have despatched his two brothers. Returning home after the combat, the surviving Horatius is slain by his sister, who had loved one of the Curiatii.

Urgent and often strident in mood and texture, *Horace Victorieux* remains the most radically experimental work Honegger has ever composed. Like the better known tone poem about a locomotive, *Pacific 2-3-1*, it is the product of the innovative temper that marked the work of all the younger composers in Paris, in the years immediately following the first world war. *Horace Victorieux* might be called Honegger's *Sacre du Printemps*, in the sense that it is his most iconoclastic piece, as *Le Sacre* was Stravinsky's.

Certainly *Horace Victorieux* is not an example of a settled or a perfect craftsmanship, what with its rash excursions into dissonant harmony, linear counterpoint, polytonality, and unorthodox combinations of instrumental timbres—excursions which as often as not seem to start out in two or three directions are once and not to end up much of anywhere. But despite the tentativeness of its form and idiom, and despite a stuttering kind of rhythmic phraseology that inhibits the development of long-spanned passages, this music still sounds exciting, and it raises more than a suspicion that the new music of the 1920s possessed more intrinsic vitality than most of the politer new music produced today.

Mr. Ansermet conducted the score with confidence and zest, and ended the hour with a transfiguring performance of Ravel's *Rhapsodie Espagnole*. C. S.

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WHEN Johann Sebastian Bach wrote his Two and Three Part Inventions, in the *Clavierbüchlein* vor Wilhelm Friedemann Bach, for the instruction of his eldest and favorite son, he could not have suspected that generations of pianists a century after his death would find in them one of the keystones of musical education. Yet the publication of these masterpieces in a facsimile edition of the final version of 1723, in Bach's own manuscript copy (Prussian State Library, Berlin P. 610) is surprising only because it comes so late. To the C. F. Peters Corporation, which has issued this handsome volume, and to the editor, Ralph Kirkpatrick, musicians everywhere owe a profound debt of gratitude. The study of this manuscript is one of the greatest music lessons of a lifetime, and it will now be available to all teachers and students with serious ambitions.

Wilhelm Friedemann, the first son of Bach's first wife, Maria Barbara, was ten years old when his father wrote the Inventions for him. In the first version, in the *Clavierbüchlein* of 1720, each Two-Part Invention is called Preambulum and each Three-Part Invention, Fantasia. A later copy, used by Wilhelm Friedemann, but not in his father's own hand, has the titles of Invention and Sinfonia (Prussian State Library, Berlin P. 2-9). These designations — Invention for the two-part works and Sinfonia for the three-part works — were retained in Bach's copy of 1723, which is now published.

Bach's preface is worth quoting, because it emphasizes the larger objectives of the Inventions, which were not conceived as mechanical teaching pieces, but as cultivation for the mind and taste as well as the fingers. The 1723 copy begins: "Forthright instruction, wherewith lovers of the clavier, especially those eager to learn, are shown in a clear way not only 1. to learn to play two voices cleanly, but also after further progress, 2. to deal correctly and well with three obligato parts, moreover at the same time to obtain not only good ideas, but also to carry them out well, but



The first page of Bach's manuscript of the Two Part Invention in C major, from the facsimile edition of the Inventions issued by C. F. Peters Corporation

most of all to achieve a *cantabile* manner of playing, and thereby to acquire a strong foretaste of composition. Prepared by Joh. Seb. Bach, Capellmeister to his Serene Highness the Prince of Anhalt-Cöthen. Anno Christi 1723."

Especially noteworthy is Bach's assumption that the student who can play well, in a "cantabile manner," will be able to think creatively. The eminent Bach scholar, harpsichordist and teacher, Wanda Landowska, often has her piano students play and analyze Bach's suites for violin and cello alone, before proceeding to the Two and Three Part Inventions, in order that they may observe Bach's treatment of a single voice. According to Mme. Landowska, Bach's Inventions represent him at the full extent of his powers, and are by no means to be regarded as less significant or important than the more complex contrapuntal works in four or more parts.

As Mr. Kirkpatrick puts it, these pieces offer a "complete discipline of the musical intelligence and feeling. As such they are of greatest value when left untouched by editorial editions. Beginning with the bare text as noted by Bach, the student learns to develop his native musical sense and the art of convenient and efficient fingering, correct and intelligible phrasing, the independence of vocal lines and of the hands, something of the true nature of rhythm, the elements at least of ornamentation, and underlying the linear part-writing the basic principles of Bach's harmony. Everything that discourages the pupil's independent thinking and search in dealing with these matters is contrary to the spirit and purpose of the Inventions."

The very first Invention, in C major, offers an excellent challenge to the musical taste and judgment of the student. Like the E flat Sinfonia, it contains decorative passing notes, which were obviously added after the original had been written. We cannot prove today that Bach did not put them in, but in all probability they were added by someone else. The sturdy second group of four sixteenths, of the opening theme becomes two triplets, which results in a palpable weakening of its rhythmic thrust. Nevertheless, the addition of ornaments (in accordance with principles of taste and musical style) was universally practiced in Bach's day; and he would have been the last person to insist upon pedantic literalness in performance. Whether the student rejects this addition or not, he should notice that the triplets have been added throughout the Invention in both voices wherever the theme recurs. This principle is inviolable in playing Bach: The ornaments are always repeated when the same voice answers. Any one who listens carefully at piano recitals can hear flagrant violations of it, all too often. It is so much easier to play the ornaments in the

right hand, at the beginning, than it is later in the left hand, when the dialogue of voices has become complex.

Another major benefit to be derived from this manuscript is the mastery of the soprano clef, which will result from it. By the time the student has practiced the right hand part alone in this clef, he will find that the independence of his hands has increased amazingly. When both parts are written in familiar clefs, it is always a temptation to combine them too soon. In the famous eighth Invention, in F major, Bach uses the soprano clef for the right hand, as usual, but employs the alto clef for long passages in the left hand. When the student has worked out the two parts separately in these clefs, his technical problems will long since have disappeared. And he will be one step further along the road to that desirable goal, at which he will be able to follow *The Art of Fugue*, with its forest of unfamiliar clefs.

Who could fail to learn a great deal about Bach's personality from this wonderfully strong and energetic script? The broad, firm strokes of the quill, the architectural quality of the spacing and distribution of notes reveal a calm and orderly mind. These pages breathe a serenity and certainty of spirit which the printed page could never convey. Enormously important is the absence of those slurs, pedal marks and accents with which modern editors have bedeviled Bach's music. Very often one can tell from the way in which Bach turns a stem whether he felt an accent at the beginning of a phrase. When he does use a slur, it always has a special meaning, and offers a clue to the type of phrase in which he likes the notes to be bound together. There are innumerable lessons of this sort to be learned from this facsimile.

Among the many virtues of modern scholarship is its insistence upon the return to sources. Whereas nineteenth century editors all too often prided themselves upon their additions and explanations of original texts, twentieth century editors spend long years dredging away the accumulated debris of their lucubrations and restoring the music to its pristine form. The use of Ur-texts, as they are called in German, is increasing among musicians everywhere. There will always be a need for teachers and scholars to explain and to illustrate the intricacies of bygone styles and traditions of notation and performance. But the composer's manuscript should always be the final resort of both teacher and student. As Arturo Toscanini once remarked, and as all the great teachers of our time have insisted, the composer is always right. R. S.

Keyboard Harmony For Beginners

AN elementary text which should prove useful to piano teachers as well as music instructors in general is J. Barham Johnson's *Keyboard Har-*

mony for Beginners, published by the Oxford University Press (New York: Carl Fischer). The author has designed his work for absolute beginners at the piano, pianists with elementary technique who have never studied harmony, and pupils who need keyboard practice of basic harmonic principles.

The special merit of the book is the simplicity of the explanations, and the careful grading of the exercises, so that the pupil masters each problem step by step. Its principal weakness, admitted but justified by the author, is its cursory treatment of the principles of correct part writing, in the interests of practical key board experience.

Strict Counterpoint in Palestrina Style, by Alan Bush. London: Joseph Williams. A practical textbook providing in the Palestrina style, in two-part writing only. The student may proceed further by working out later exercises in three and four voices. The book is lucid and well-planned.

An Outline of Musical Education, offering progressive schemes of work from nursery school to university, prepared by the School Music Section of the Incorporated Society of Musicians. London: Curwen (New York: G. Schirmer). Schemes for nursery and infant schools, junior schools and secondary schools, with sections devoted to music outside the classroom, plans for a four-year training course at a university or a college of music for a teacher of music in schools and for a three-year course at a training college.

An Ingenious Calendar Related to Music History

THE Music Calendar for 1949, issued by the C. F. Peters corporation, is not only artistically attractive, but full of useful information. Students will be stimulated by the paintings and engravings of musicians and musical events reproduced in it; and they will pick up a considerable amount of musical history, in the most painless fashion, through reading the lists of births and deaths of famous artists and performance dates which follow each day of the month, on the back of each page.

Each month is provided with the picture of an artist who was born, died or produced an important work in that month. And each picture is identified and located, so that a student who wished to see the original would know where to look for it. Considerable work must have gone into the

(Continued on page 29)

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NEW MUSIC

(Continued from page 28)

preparation of this ingenious calendar. The publishers ask for any corrections or suggestions for improvement which readers of it may have to offer. This reviewer herewith offers one: The drawing by Leopold Kupelwieser, once thought to be of Franz Schubert, which is used with the month of November, has long since been rejected as spurious by the Schubert authority, Otto Erich Deutsch, and does not resemble any of the unquestionably authentic pictures of Schubert still extant. This is a small defect, however, in this excellent document. R. S.

New Viola and Piano Sonata By Albert Sendrey

A NEW work for viola and piano, a Sonata by Albert Sendrey, has come from Elkan-Vogel. The first movement and the last for the most part spirited and vital. The slow middle movement, however, is lugubrious and somewhat depressing. C.

Reviews in Brief

Poem, for viola (or violin) and organ, by Leo Sowerby. H. W. Gray. An extended composition in the composer's characteristic style, with shifting dissonance but a cohesive structural sense.

Fantasia on Greensleeves, by Ralph Vaughan Williams, from the opera, Sir John in Love, arranged for viola (or cello) and piano by Watson Forbes. London: Oxford (New York: Carl Fischer).

Poem, by Elinor Remick Warren. Carl Fischer. An arrangement by the composer of her song of the same title. Elegy, trio for piano, violin and cello, by Camil Van Hulse. Composers Press.

The Holly and the Ivy, arranged for strings in four parts, by W. K. Stanton. Oxford: C. Fischer. One of a series of fourteen Christmas carols from the Oxford Book of Carols.

Six Canons for Violin Classes, by Imogen Holst. A useful set of short canons in eight parts intended for graded violin classes. The titles are Pastoral, Jig, Lament, Dance, Slow Air, and Nocturne. London: Oxford (New York: C. Fischer).

Polish Dance, mazurka by William Scher, and Rain, by Winifred Forbes, in the third position, and The Merry-

First Performances In New York Concerts

Piano Works

Copland, Aaron: Two Blues (Unpublished) (1926 and 1947) (Concert of American Piano Music, Leo Smit, Dec. 22)
Desmarais, Paul: Sonata (Luise Vosgerchian, Dec. 19)
Fine, Irving: Music for Piano (Luise Vosgerchian, Dec. 19)
Poulenc, Francis: Suite Française (d'après Claude Gervaise) (Grant Johannesen, Dec. 19)
Reinagle, Alexander: Sonatina in E major (Concert of American Piano Music, Ralph Kirkpatrick, Dec. 22)

Duo-Piano Works

Gershwin, George: Variations on I Got Rhythm (arranged for two pianos by the composer) (Concert of American Piano Music, Jeanne Behrend and Leo Smit, Dec. 22)
Gottschalk, Louis Moreau: Noche de los tropicos—Symphony in two movements (Arranged for two pianos by Nicolás Ruiz y Espadero and revised by John Kirkpatrick) (Concert of American Piano Music, John Kirkpatrick and Arthur Loesser, Dec. 22)

Violin Pieces

Dello Joio, Norman: Variations and Capriccio (Angel Reyes, Dec. 14)

Cello Pieces

Bacon, Ernst: Sonata for Cello and Piano (Analee Camp, Dec. 12)
Dowland, John: I Saw My Lady Weep, realized by John Edmunds (Analee Camp, Dec. 12)
Nowak, Lionel: Suite on Old Music (15th Century) (Analee Camp, Dec. 12)
Reuenthal, Neihardt von: Frühlingsslied (13th Century), realized by William Fleming (Analee Camp, Dec. 12)

Songs

Geiger-Kullmann, Rosy: The Day Is Cold and Dark: The Arrow and the Song (Ruth Geiger-Wolff, Dec. 13)
Wolfe, Felix: On the Lake (Ruth Geiger-Wolff, Dec. 13)

Choral Works

English, Granville: Kings (National Association for American Composers and Conductors, Dec. 20)

Concertos

Haieff, Alexei: Concerto in One Movement for Violin and Orchestra (Fredell Lack and the Little Orchestra Society, Dec. 13)

Orchestral Works

Meyerowitz, Jan: Spectral Music for Strings (Cosmopolitan Little Symphony, Dec. 26)
Milhaud, Darius: 'Adame Miroir (ballet, for sixteen soloists) (Frank Brief Chamber Orchestra, Dec. 21)

Go-Round, by Gayle Ingraham Smith, in the first position, with piano accompaniments. Presser.

March, by Ronald Murat, with piano accompaniment. C. Fischer.
Six First Position Solos, by Harold Parkman, with titles, Let's Do Tricks, Allegro Vigoroso, Country Holiday, A Merry Tune, A Martial Melody, and Christmas Fantasia. Deserted, Op. 9, No. 1, by Edward MacDowell, arranged by Hugo Norden, is an effective piece for violin and piano. Schmidt.

Sinfonietta No. 4, by George Frederick McKay. University of Washington Press.

Santá Fe Tipica, arrangements for Tipica orchestra by Pablo Mares. Carl Fischer. Scored for two violins, viola, cello, guitar and string base.

Sarabande, from Bach's French Suite in D minor, arranged for violin and piano by Gordon Phillips. London: Oxford (New York: C. Fischer). An adroitly made transcription.

Tune Town, by Markwood Holmes. Carl Fischer. A collection of very first training pieces, offered as a supplementary material to any beginners' method.

Song of the Jolly Miller, by George F. McKay. Presser. For violin and piano in the first position.

(Continued on page 30)



Ernst von Dohnanyi, Hungarian composer, rehearses one of his compositions with Frances Magnes, violinist, at a friend's home during his recent New York visit

Composers Corner

AARON COPLAND, chairman of the board of directors of the League of Composers, recently outlined the season's schedule of New York events. The League's first venture was the evening in honor of FRANCIS POULENC, at the Museum of Modern Art, on Dec. 11. New films with significant musical scores were shown at the second evening, on Jan. 2. A program dedicated to the music critic, Paul Rosenfeld, to be given Jan. 23, will include works by composers whose talent he has recognized: LEO ORNSTEIN, EDGAR VARESE, ROY HARRIS, CHARLES MILLS and others. On Feb. 20, the League will offer a concert of contemporary Polish music and on March 6 a program of works by young American composers. The final event at the museum will be a concert of music by new European composers, MICHAEL TIPPETT (England), LUIGI DALLAPICCOLA (Italy), and BORIS BLACHER (Germany).

The Festival of Contemporary French Music held at the Juilliard School on Nov. 30 and the three succeeding evenings included several United States premieres: Four Lieder for soprano and instrumental ensemble, by DANIEL-LESUR; Quintet for Wind Instruments by RENE LEIBOWITZ; Le Bal Masqué, secular cantata for baritone and chamber orchestra, by FRANCIS POULENC; Seven Pieces for Recorder by DARIUS MILHAUD, ALBERT ROUSSEL, GEORGES AURIC, PIERRE-OTAVE FERROUD, FRANCIS POULENC,

JACQUES IBERT and HENRI MARTELLI; Mass in G major, for mixed chorus a cappella, by POULENC; and Orphée, by JEAN-LOUIS MARTINET.

NORMAN DELLO JOIO's Variations and Capriccio, for violin and piano, was introduced by Angel Reyes at his concert in Carnegie Hall on Dec. 14. New York heard Mr. Dello Joio's Variations, Chaconne and Finale, for the first time, on Dec. 9, when the Philharmonic-Symphony performed the work under Bruno Walter.

(Continued on page 30)

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Composers Corner

(Continued from page 29)

PAUL HINDEMITH has given the privilege of the first performance of his new Sonata for Cello and Piano to Joseph Schuster, who will play it at his recital in Town Hall in New York on Jan. 28. Mr. Hindemith was so pleased with the cellist's interpretation of his Sonata, Op. 11, in New York, in 1947, that he resolved to give him his latest work for cello, for its world premiere.

JOSEPH WAGNER's Sonata No. 2, for violin and piano, which is dedicated to John Creighton Murray, will have its American premiere at Mr. Murray's Town Hall recital on Jan. 5.

Lament and Flight of the Fair Maid of Samarkand, a piece for violin and piano by HAROLD TRIGGS, inspired by Max Beerbohm's short story, was heard for the first time at Louis Kaufman's recital in New York on Dec. 10.

Having already offered the Ameri-

can premiere of ALBAN BERG's Seven Early Songs, with Suzanne Sten as soloist, Fritz Mahler is including other contemporary works on his Erie Philharmonic programs. WILLIAM WALTON's Music for Children, ZOLTAN KODALY's Theatre Overture (the original overture to the Hary Janos Suite) and ROBERT WARD's Concert Music for Orchestra will all be heard in Erie for the first time in the United States. Mr. Ward's piece will have its world premiere. SCHÖNBERG, VILLA-LOBOS, COPLAND, SCHUMAN and BENNETT are also represented on Mr. Mahler's enterprising schedule.

GIORGIO FEDERICO GHEDINI's Marinareca Bacchanale was introduced to the United States by Victor de Sabata on his opening program with the Pittsburgh Symphony, on Nov. 12.

HENRY BRANT's The Promised Land, a Symphony of Palestine, had its premiere in Cincinnati, under Thor Johnson, in November.

Andor Foldes played Six Piano Pieces composed for him by DOUGLAS MOORE, for the first time, at a recital at the University of Minnesota recently.

The first performance with orchestra of NICOLAI BEREZOWSKY's Pas-sacaglia for Theremin was given in Washington, D. C., by Lucie Bigelow Rosen, recently. She also played BOHUSLAV MARTINU's Fantasy for Theremin. Richard Bales was the conductor of the orchestra at the National Gallery.

BENJAMIN BRITTEN's new cantata, Saint Nicolas, had its American premiere at the University of Michigan on Dec. 16. The text by Eric Crozier is, as he puts, "an endeavor to bring the little that is known of Nicolas as a man into imaginative harmony with the Saint." The cantata is scored for tenor, mixed choruses, strings and percussion. Martial Singher performed a group of Mr. Britten's French Folk Songs, especially arranged for him with orchestral accompaniment, with the Chicago Symphony under Fritz Busch, on Dec. 20. Several of the songs have been recorded in the original version, for voice and piano, by Peter Pears, tenor, and the composer, in the album, English and French Folk Ballads, released by London Decca. Still another work by Mr. Britten, his Suite for Violin, composed in 1934, will have its New York premiere on Feb. 6, when Joseph Szigeti plays it at his recital.

FREDERICK C. SCHREIBER recently won the \$1,000 prize for composition in the 1948 competition of the Musical Fund Society of Philadelphia, with his Sinfonietta in G. The work was selected from 124 scores sent from all parts of the world. The preliminary judges of the competition were Vincent Persichetti, Thaddeus Rich, Constantin Vauclain and Morrison C. Boyd; and the senior judges were Eugene Ormandy, Harl McDonald and Howard Hanson. Mr. Schreiber left a career as conductor, organist, choir director and professor of composition at the conservatory in Vienna, and settled in New York in 1939.

The Greenwich House Music School presented Sam Raphling on Dec. 10, in a recital devoted to first performances of American piano works. The program included three pieces from a Set of Five, by DONALD FULLER: a Sonata by HERBERT HAUFRECHT; Four Short Pieces—Prelude, Impertinent, Wedded Bliss and Birthday Piece, by GAIL KUBIK; Stained Glass Windows, by RUDOLF FORST; the Sonata No. 2, and Four Work-outs, by the pianist; Caprice, by MAXWELL POWERS; Three Bagatelles, by ARTHUR BERGER; Lento, by ALLAN A. WILLMAN; Cowboy's Breakdown, by EDWARD COLLINS; and From My Window, a suite by ELIE SIEGMEISTER.

Larson. Modern Music (SATB a cappella) by William Billings, edited by Oliver Daniel. Good Precepts (SSA with piano) by Charles Wood. The Willow Tree (SSAA a cappella) by Charles Wood. Faire Is the Heaven, motet for double choir (a cappella) by William H. Harris. Children of the Heavenly Father, Swedish folksong (SSAATBB a cappella) arranged by Francis J. Pyle. Our Father, Our King (SATB, organ ad libitum) by N. Lindsay Norden. Drill, Ye Warriors, Drill (SSA with piano) arranged by Gladys Pitcher. The Way of the Cross (SATB with organ) by H. Wakefield Smith.

From Bloch Publishing Co.: Hymn of Freedom, from the opera, Out of the Desert (SATB with piano) by Julius Chajes.

From G. Schirmer: Prayer of the Norwegian Child (combined junior choir SA and senior choir SATB with piano) by Richard Kountz. Hark! Hark! My Soul (SAB, incidental solos, with organ) by Harry R. Shelley, adapted by Carl Deis. The Lord's Prayer (SATB with piano) by Albert H. Malotte. Prayer from Hansel and Gretel (TB with piano) by Humperdinck, arranged by Treharne, adapted by Carl Deis. Faithful Shepherd, Guide Me (SATB with piano) by William Stickles, arranged by John Verrall. Saviour, Lead Us (SATB with organ) by Russell H. Miles. Gladsome Radiance, No. 1 (from Vesper Mass) (SATB a cappella) by Igor Buketoff. I Will Thank Thee, O Lord (SAB with organ) by Frank L. Moir, arranged by Carl Deis. Art Thou the Christ? (SATB with piano or organ) by Geoffrey O'Hara, arranged by Carl Deis. Te Deum Laudamus, in B flat (SSA with organ) by Charles V. Stanford, arranged by Edwin A. Kraft. Prayer of Thanksgiving (TB with piano or organ) arranged by Carl Deis from Eduard Kremser's setting of the old Dutch melody. The Lost Chord (TB with piano) by Sullivan, arranged by Carl Deis.

From H. W. Gray: Magnificat and Nunc Dimittis (SATB with organ) set to Tone I with fauxbourdons, set to Tones III and VIII with fauxbourdons, by Healey Willan.

From Oliver Ditson (Presser): Martha Washington's Benediction (SS with soprano solo, with piano) by Harvey Gaul.

From J. Fischer & Bro.: The Longing Heart (SSA a cappella), madrigal by Robert Henried.

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NEW MUSIC

(Continued from page 29)

For Chorus

From G. Schirmer: Shenandoah (SATB a cappella) arranged by Marshall Bartholomew. Murmur On, Sweet Harp (SSAA with piano) by Stephen Foster, arranged by Gena Branscombe. Ef I Had a Ribbon Bow (SA and soprano solo with piano), Kentucky mountain song arranged by John Jacob Niles. Sympathy, Waltz Song from The Firefly (SAB with piano) by Rudolf Friml, arranged by Charles Dews. Sam Was a Man (SA or TB with piano) by Vincent Persichetti. To the Great Pyramid (TTBB with piano) by Harvey Enders.

From Oxford University Press (Carl Fischer): Under the Greenwood Tree (SATB a cappella) by Arne, arranged by Norman Stone. Mary Ambre (SATB with piano) by Bruce Montgomery.

From C. V. Birchard: Oh, Vreneli, Swiss folksong (SATB optional a cappella) arranged by Earl Roland

Awareness, Freedom and Muscular Control

By FRANK PIERCE JONES

THERE are musicians—some say there were more of them in the past—who get as much pleasure from a performance as they give, who always perform easily and well, and who use themselves so efficiently that their professional lives and their natural lives coincide. There are others, however, with equal talent and training, to whom performance and even practice are exhausting, and whose professional lives are cut short because they lose the mastery of the skills they have acquired. They put forth more effort in solving technical problems than the results warrant, and ultimately discover that they have used up their reserves of energy. If they understood the use of themselves as well as they understand the use of their instruments, such breakdowns would be far less frequent.

In practice and performance, however, a musician's attention is given almost exclusively to what he is doing with his hands or his feet or his vocal organs, and to the sounds they are producing. Of what he is doing with the rest of his body, he usually knows very little. In attacking a difficult problem of technique, the average performer uses two approaches: He "tries hard" to master it, using all the skill at his command; and if his trying builds up too much tension and fatigues him, he "relaxes." In both cases he is working on a trial-and-error basis. He has no way of knowing exactly how much tension is needed, or how to limit it to the time and place where it is wanted.

To take a concrete example, a double-bass player, in order to get the force and control he wanted for finishing the downstroke of his bow, habitually built up so much misdirected tension in his arm that he could not start the upstroke smoothly. Furthermore, he built up a corresponding overtension in other parts of his body—his back, neck and legs. Since he concentrated his attention upon his arms and hands, he was unaware what was happening elsewhere until it showed up in the form of pain and fatigue.

ANY performer who continues in this way runs the risk of becoming progressively more muscle-bound, and of losing his freedom of movement. If he recognizes the trouble and attempts to remedy it by relaxing, he runs into the danger in reverse. Either he becomes limp and relatively incompetent, or in achieving relaxation in one part he pays for it by becoming overtense somewhere else. I know a pianist who succeeded in getting almost complete freedom in her arms, so that her fingers showed a truly remarkable sensitivity and power of fluent movement. But in the process she developed an extraordinary amount of tension in her neck and an aching heaviness in her back and legs. Her attention was given exclusively to her arms and hands, and she did not realize that what she was doing with the rest of her body exhausted her.

It has often been said that our senses deceive us. This statement is especially true of the sense of muscular movement, or kinaesthesia. Often it can be shown that a person is doing something quite different from what he thinks he is doing. A pianist, for example, once complained to me that in playing he had a sense of great weakness in his hands, which increased whenever he struck certain chords, until it seemed as though he scarcely had the strength to push down the keys. I discovered that just at the

moment of attack he was tightening the muscles of his lower arms in such a way that his hands were actually drawn back from the keys. To overcome this backward pull and strike the chord, he had to exert a tremendous amount of force. What he sensed was resistance in the keys and weakness in his hands. The cause, which he failed to recognize, was misdirected strength. As in the other examples which I have cited, the muscular misuse was not confined to his arms and hands. He "got set" all over, with an increase of tension through his neck, shoulders, and back, so that the tension in his lower arms was literally "locked in" from above. The amount of tension and the pattern of its distribution were determined by his past experiences in using his arms, both in playing the piano and in other activities, and he did not know that there was any other way of using them.

IN most cases, I am convinced that it is futile to attack these problems directly, because the use of the hand or any other part of the body is so closely linked to the manner in which the body as a whole is used. But if a person can be made aware of his muscular movements as a whole, and learn to distinguish their general, overall pattern, he can make constructive changes and corrections on the basis of knowledge rather than of trial and error. Armed with this knowledge, a musician can become, in effect, his own "expert."

This new approach to the problem of change has been made possible by an important discovery F. Matthias Alexander, of London, made about the nature of reflex action. To my knowledge, Alexander was the first expert, working with human beings in ordinary activities of life, to show and prove that there is what he called the "primary control" within each individual. He defines the primary control as "a certain use of the head and neck in relation to the rest of the body." By observation and experiment upon himself, "using," as John Dewey said, "the strictest scientific method," he learned that the mechanism that determines the character of all reflex action lies in the reflexes governing the relation of the head to the neck. When the primary control is functioning as it should, it is sensed as an integrating force that preserves freedom of movement throughout the system, so that energy can be directed to the place where it is wanted without developing strain either there or elsewhere. Misuse of the primary control, on the other hand, is always reflected by misuse somewhere else; this appears in the form of awkwardness, fatigue, and what Wilfred Barlow, a London physician and a pupil of Alexander, calls "maldistributed muscle tension," or overtension at one place accompanied by undertension (lack of tone) at another.

G. E. Coghill, the American biologist, has pointed out that Alexander's findings agree with what is known of animal movement in general. The importance of the head in animal movement is well known, and the dominance of the head-neck reflexes in the reflex pattern was established experimentally by Rudolph Magnus and his co-workers.

ALEXANDER showed that in human beings under civilized conditions the head-neck relationship is unconsciously interfered with, to a greater or less degree. His great contribution to education was the discovery of a means by which a person

can become aware of this interference and regain the normal use of the primary control. From this discovery and the deductions he made from it, Alexander established, as Bernard Shaw said in the Introduction to the volume entitled *London Music*, "the beginnings of a far-reaching science of the apparently involuntary movements we call reflexes." John Dewey, who introduced Alexander's work in this country, said that the discovery was "as important as any principle that has ever been discovered in the domain of external nature."

The principle is general in its application, and not confined to the problems of musicians. In my experience, however, musicians have been unusually quick to grasp its significance and put it to practical use. Perhaps this is because musicians as a class are keenly aware of the kinaesthetic side of experience. In this article I have directed attention to the problems of instrumentalists; but the principle can be used equally effectively by singers and conductors. Sir Adrian Boult studied with Alexander in London, and many singers have made use of his teaching. The value to singers lies in the fact that the primary control, when it is functioning as it should, prevents interference in the reflexes that control the vocal organs and the breathing mechanism. In this connection, it should be noted that Alexander made his original discovery when he was seeking to find the cause of his own loss of voice in speaking. An account of his procedure is given in the *Use of the Self* (1932).

In teaching the principle to a musician (or to anyone else, for that matter), the aim is to increase the pupil's awareness of himself as a whole, until he can detect the interference in the head-neck relationship, which is the first link in the reflex chain of "getting set" to do something—to sit down, to pick up a bow, or to strike a chord. In order to accomplish this, the teacher helps the pupil to carry out the activity without the habitual interference, and to realize by actual experience the lightness and freedom of movement that come when the primary control operates normally. Through repeated experience of this kind, the pupil gradually builds a new standard of kinaesthetic judgment. With this standard he has the power at any time to know whether he is obtaining the maximum of freedom and control in what he is doing. If he

is not obtaining it he learns how to find the cause of the trouble and eliminate it.

BECAUSE the principle is general in its application, a musician is learning something he can use to advantage in whatever he is doing. And conversely, his improved use of himself in everyday life will be reflected in his music. The double-bass player of my first illustration reported, as the first tangible results of his lessons, that he had mowed the lawn without tiring his back, and had kept his equanimity while asking trespassers to leave his property. The same kind of conscious control appeared in his playing and in the ease with which he learned to adapt himself to the demands of his instrument.

I have not meant to suggest that a knowledge of the primary control can take the place of natural talent or eliminate the need for technical training and practice. But as a complement to professional study, the musician will find the knowledge invaluable. Over a period of years I have watched the progress of musicians who have learned to use this new approach to their problems, and have witnessed the increasing gain it has brought them in ease of performance, lessened fatigue, and the confidence that comes with a true self-knowledge.

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Bartók Competition in Hungary

TIBOR SERLY, Hungarian-born composer, returned from Budapest with an informative account of the Belá Bartók International Music Competition, held in that city from Oct. 10 to Nov. 4. Calling the competition "one of the most important musical events in Europe since the end of the war," Mr. Serly points out that the occasion was "all the more significant due to the ever-growing list of musicians who are coming to recognize in Bartók's music the most important creative composer of our century."

The competition, Mr. Serly reports, was designed primarily for instrumentalists—violin, piano, string quartet ensembles—and composers. It also included many valuable concerts and broadcasts of Bartók's music, thus becoming both an encouragement to new talents and a tribute to the celebrated Hungarian composer, who died in the United States four years ago.

The standards of the competition

were of the highest order. The age limit was set at forty for individual instrumentalists, and a total of 160 years for string quartets. Competitors were entered from 21 countries, including, outside continental Europe, Australia, South America, the United States, Ireland, and Israel. The members of the international board of judges were selected and invited on the basis of their reputation as contributors to contemporary music in their various countries. Edward J. Dent, English critic and musicologist, and founder of the International Society for Contemporary Music, was chosen as honorary chairman and spokesman for the foreign delegates to the convention. Zoltán Kodály, noted Hungarian composer, served as president and regular chairman.

In the piano division, the first prize of 10,000 florint was awarded to Peter Wallfish, of Israel. The second prize of 5,000 florint went to Paul Badura,

(Continued on page 32)

Bartók Prizes

(Continued from page 31)

of Austria, and the third prize of 3,000 florint to George Banhalmi, of Hungary. A fourth, or consolation, prize was given to Robert Leuridan, of Belgium.

The first-prize winner among violinists was Serio Piovesan, of Italy. The second prize was awarded to Myriam Oversin, of Belgium and the third to Agnes Deak, of Hungary. Franco Antonioni, of Italy, received the violin consolation prize. The cash awards were equal in amounts to those given in the piano competition. Funds for the third violin prize of 3,000 florint were contributed by Yehudi Menuhin, American violinist.

Both string quartet prizes were won by Hungarian groups—the first (12,000 florint) by the Tatrai String Quartet, and the second (3,000 florint) by the Biro String Quartet.

"It is a sad commentary," Mr. Serly observes, "that of the 105 manuscripts submitted, none was rated as deserving of the first prize." Consequently, the first-prize funds were divided into two second prizes of 5,000 florint each, and given to Paul Jandani and Bela Tardos of Hungary, "both of whose creative efforts leaned strongly on Bartók influence." Two third prizes were given to Jean Martino of France and Otto Ferenczy of Czechoslovakia.

The Memorial Festival of Bartók's music, from Oct. 11 to Nov. 2, consisted of about thirty public and radio concerts, and included at least one performance of every one of Bartók's major works. Stage performances were also given of such works as the one-act opera, Duke Bluebeard's Castle; the pantomime, The Wooden Prince; and the ballet, The Miraculous Mandarin. The Violin Concerto was "superbly interpreted" by Ede Zathurecsky, under the baton of Antal Dorati.

Turk in Italy Staged in Boston

Rossini Opera Presented By Goldovsky Company—Other Musical Events Heard

Boston.—This city at last has enjoyed the local premiere of Rossini's The Turk in Italy, as modernized in the text by Boris Goldovsky, and in the orchestration by Helmuth Wolfes. This treat—and that is the right word—came to the Boston Opera House the afternoon of Nov. 28, when Mr. Goldovsky conducted the New England Opera Theatre in its second production of the season.

Mr. Goldovsky had first revived the work at the Berkshire Music Center in Tanglewood last summer. On that occasion, the score, the staging and performance were thoroughly discussed. Since the Boston cast was identical, all that remains to be said now is that the performance probably was better than the first two; and even though the opera looked a bit small in the vast reaches of the Boston Opera House, the afternoon was completely delightful, with this witty opera so well sung, and so engagingly staged by Mr. Goldovsky.

As early as the first evening of December, we were made aware that Christmas was close at hand by the fact that Handel's Messiah received the first of at least three local performances. This one was given by the Harvard Glee Club and Radcliffe Choral Society, in Sanders Theatre, Cambridge. Malcolm H. Holmes conducted; the orchestra was the one, composed of Harvard and Radcliffe students, which is still sometimes called The Pierian Sodality of 1808. The soloists were Cynthia Sweeney, soprano; Marion Hawkes, contralto; Robert Gartside, tenor; and Paul Tibbetts, bass. The whole performance was youthful and spirited.

Edgar Curtis conducted the first big public concert in several years of the Boston University Student Orchestra, at Jordan Hall, on Nov. 29. The program was exacting, and was perhaps a little too much for the capabilities of the band. Nevertheless, they gave a good account of certain pages in Mozart's Don Giovanni Overture, the E flat Symphony (With the Drum Roll) by Haydn; Vaughan Williams' Fantasia on a Theme by Thomas Tallis; Wotan's Farewell and Magic Fire Music from Die Walküre, by Wagner, and Suite Provençale, by Milhaud.

The past two weeks have been filled with miscellaneous musical activity, of which the outstanding event (Jordan Hall, Dec. 8) was the local debut of the Trieste Trio. Other visitors have been the Busch Quartet and Rudolf Serkin, pianist (Jordan Hall, Nov. 28); Christopher Lynch, Irish tenor (Symphony Hall, Nov. 28); Webster Aitken, pianist (Jordan Hall, Nov. 30), who gave two-thirds of his program to Beethoven's Bagatelles, Op. 126, and the Diabelli Variations; Ellabelle Davis, soprano, who has a wonderful future (Jordan Hall, Dec. 1); Ezio Pinza, bass, in his temporary local farewell (Symphony Hall, Dec. 5; Richmond Celebrity Series); Patrice Munsel, soprano (Hotel Statler ballroom, Dec. 8); and the Trapp Family Singers, in two characteristic and pleasurable programs (Jordan Hall, Dec. 11 and 12).

Luise Vosgerchian, the superbly gifted Boston pianist, played at Jordan Hall, Dec. 10, giving another demonstration of her virtuoso technique and first-rate musical mind in a fugue from Bach's Musical Offering; a Sonata by Paul Des Marais; Schumann's Kreisleriana; the Sonata in D major (Pastoral) by Beethoven; Irving Fine's Music for Piano (first performance), and the Waltz and Love Scene from Gounod's Faust, in the Liszt transcription.

CYRUS DURGIN

New York Ballet Season in January

City Center Will Sponsor Two-Week Engagement—Three Novelties to Be Presented

The New York City Ballet Company, which came into existence as part of the general program of the City Center during the fall season of the New York City Opera Company, will have a two-week season of its own, beginning Jan. 13. Performances will be given Thursday through Sunday evenings, with matinees on Sundays. For the first time, the City Center itself will actually sponsor the company's engagement, instead of merely acting as host to a visiting organization.

Three novelties are scheduled for performance during the season. These are: Time Table, by Antony Tudor, set to Aaron Copland's Music for Theatre, with scenario by Lincoln Kirstein and scenery and costumes by James Morcom; a new and at present untitled ballet by Jerome Robbins, to music by Marc Blitzstein, and the first non-subscription presentation of The Seasons, by Merce Cunningham, with music by John Cage and décor by Isamu Noguchi.

Time Table was originally produced in 1941 by the American Ballet during its tour of South America, but it has never been seen in this country. The Seasons was commissioned by the Ballet Society for its subscription season last year.

The repertoire will also include the Balanchine - Stravinsky - Noguchi Orpheus, the Balanchine-Bizet Symphony in C, and other works from the fall season schedule.

Lincoln Kirstein is the company's general director; George Balanchine its artistic director; and Leon Barzin its music director. Principal dancers will include Maria Tallchief, Marie-Jeanne, Tanaquil LeClercq, Beatrice Tompkins, Jocelyn Vollmar, Nicholas Magallanes, Francisco Moncion, Herbert Bliss, and Todd Bolender.

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Music Schools and Teachers

Naumburg Competition Announces Plans

Plans for the twenty-fifth annual Naumburg competition have been announced by the Walter W. Naumburg Musical Foundation. Once again the winning artists will be presented in Town Hall debut recitals, sponsored by the Foundation, during the 1949-50 season.

The competition is open to pianists, violinists, violists, cellists and singers between the ages of sixteen and thirty who have not already had a New York recital reviewed by critics. A recital given in New York under the age of ten, even though press notices were received, does not exclude any candidate.

Judges in the final audition will be Wallace Goodrich, Emilio de Gogorza, Artur Schnabel, Georges Enesco, and Chalmers Clifton.

In order to be admitted to the competition, each candidate must present written recommendations by a music teacher, or music school, and two musicians of acknowledged standing, verifying his musical talent and presumed ability to give a Town Hall recital. The Foundation reserves the right to reject the application of any candidate who does not seem prepared for a New York recital. Each candidate must submit two complete programs, averaging seventy minutes in length of performance, chosen from categories of music specified by the Foundation.

Application blanks may be secured from the Walter W. Naumburg Musical Foundation, 130 West 56th Street, New York 19, N. Y. All applications must be filed by February 1. Preliminary auditions will be conducted during the month of March, and final auditions will be held on April 4 and 5.

Los Angeles Conservatory Stages Verdi's La Traviata

LOS ANGELES—Two performances of La Traviata, a chamber orchestra concert, a piano recital, and a lecture by Viktor Fuchs have made December a busy month at the Los Angeles Conservatory of Music and Arts. The leading roles in La Traviata were sung by Mary Gudelj, Olive Krushat, Edward Stambaugh, Mackey Swan, and Felix Uribe; Wolfgang Martin conducted. The chamber orchestra concert was conducted by Leo Scheer. The piano program was given by pupils of Oscar Wagner—Harry Lojewski, Pearl Kaufman, Theodore Diaconoff, and Edith Rapport.

Chamber Music Series At University of Texas

AUSTIN.—A series of chamber-music concerts under the direction of Horace Britt, of the cello faculty, will be presented during the season by the University of Texas department of music. The newly organized University String Quartet—Alfio Pignotti, first violin; Vernon Ryan, second violin; Albert Gillis, viola; and Horace Britt, cello—will be regularly presented in these programs.

Bergen Choral Society Gives Haydn's Creation

TEANECK N. J.—The Bergen Choral Society, conducted by John Harms, gave a performance of Haydn's The Creation on Nov. 20. The singers included Genevieve Rowe, soprano; William Hess, tenor; Edwin Steffe, bass; and the Boy Chorists of St. Paul's Church, Englewood, N. J., Walter Wild was the organist.

Casadesus Resigns Post at Fontainebleau

Because of the pressure of concert engagements here and abroad, and in order to devote more time to composition, Robert Casadesus has resigned as director of the American Conservatory at Fontainebleau. He will, however, conduct each summer at the conservatory a few master classes for a limited number of particularly gifted pianists. Nadia Boulanger will succeed Mr. Casadesus as director.

Mr. Casadesus' uncle, François Louis Casadesus, founded the American Conservatory in 1922, and the pianist was one of the early faculty members. After the war, Mr. Casadesus returned to Fontainebleau and, with the aid of the French government, re-established the school.

Original Messiah Scoring Used in Chicago Performance

CHICAGO.—The original scoring of Handel's Messiah, first heard in America last year in New York, was used in a performance on Nov. 28, in the First Unitarian Church. Richard Vikstrom conducted an orchestra made up of members of the Chicago Symphony, and the soloists were Maud Nosler, soprano; Maurine Parzybok, alto; Carl Honzak, tenor; and Reinhold Schmidt, bass. Barrett Spach was the organist, and Siegmund Levarie was the harpsichordist.

Hans Basserman to Teach At Chicago Musical College

CHICAGO.—Hans Basserman, violinist, has joined the faculty of Chicago Musical College as chairman of the string instrument department. Mr. Basserman was formerly assistant concertmaster of the Chicago Symphony, and has been concertmaster of the Berlin Philharmonic, Leipzig Gewandhaus, Suisse Romande, and Palestine Philharmonic orchestras.

Washington Concert By National Press Chorus

WASHINGTON.—The National Press Club Chorus, composed entirely of newspaper men, and conducted by Reinald Werrenrath, sang at the National Gallery of Art on the evening of Nov. 28. The program included choruses by Bach, Haydn, Handel, Franck, and Grieg, and Schubert's The Omnipotent, in which Margaret Barnwell, soprano, was soloist.

Musical Therapy Studied At Conference in Kansas

LAWRENCE, KAN.—Twenty musical therapists and physicians attended the first hospital musicians conference in the nation, at the University of Kansas on Dec. 7-8. The program of the meeting was aimed at the study of the fundamentals of music as an auxiliary to medicine, with consideration of both the performing and listening aspects of music as a therapeutic device.

Mu Phi Epsilon Installs New Chapter at Pepperdine

LOS ANGELES.—On the 45th anniversary of the founding of Mu Phi Epsilon, national music sorority, a new chapter, Epsilon Eta, was installed at Pepperdine College. The chapter's installing officer was Margaret Wible Walker, the national president. The sorority now numbers 62 chapters in its active list.

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New Haven Hears Christmas Concerts

NEW HAVEN.—The musical calendar has been unusually full during recent weeks, with the usual emphasis on choral programs for the Christmas season. Programs were given by the Chorus and Carol Choir of the Yale School of Music, in the University's Battell Chapel, on Dec. 8, and by the University Glee Club (a civic group), on Dec. 15 in Woolsey Hall. The glee clubs of many local schools also gave Christmas programs, and the Telephone Glee and Choral groups had an exceptionally busy schedule during the holiday season.

The New Haven Symphony presented the third concert of its current series in Woolsey Hall on Nov. 23, with an all-orchestral program conducted by Richard Donovan of the music school faculty. The principal work on the program was Walter Piston's Third Symphony. Mr. Donovan gave the work a straightforward reading, keeping the performance within its allotted 26-minute playing time. The balance of the program consisted of three excerpts from Handel's opera, Rodrigo (these were recently discovered among a collection in the Yale Music School Library), César Franck's Les Eolides, Brahms' Academic Festival Overture, and excerpts from Wagner's Die Meistersinger.

GORDON E. ARMSTRONG

NFMC Auditions to Be Held For New York Young Artists

Entrants from New York will be heard in the 1949 Young Artists Auditions sponsored by the National Federation of Music Clubs and the New York State Federation of Music Clubs, on Feb. 14-18 at Steinway Hall. A cash prize of \$1,000 will be awarded to each winner of first place in the national final audition, scheduled for the biennial convention at Dallas, Tex., March 27-April 3, 1949. Further details may be obtained from Mrs. Vera Bull Hull, 101 West 55th Street, New York.

Mu Phi Epsilon Reception Honors Mrs. Royden J. Keith

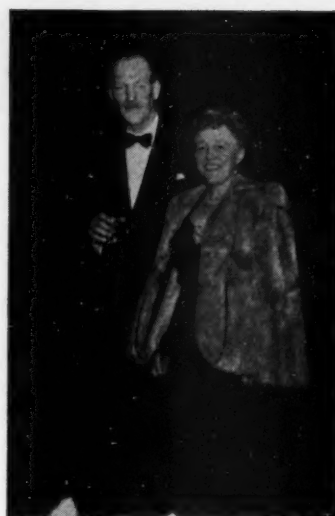
A musicale and reception was given recently by the New York alumnae chapter of Mu Phi Epsilon, in honor of Mrs. Royden J. Keith, president of the National Federation of Music Clubs. Artists at the musicale were John and Mildred Wummer, flutists; Robert Russell Bennett, composer pianist; Doris Frerichs, pianist; and Rose Dirman, soprano, who was accompanied by Gayle Giles.

Los Angeles Conservatory Offers Children's Classes

LOS ANGELES.—Among the most popular classes offered by the Los Angeles Conservatory are the children's classes in musical fundamentals taught by Chesley Mills. Mr. Mills uses various devices of his own design to make the subject matter easy for children to absorb, and the children seem to love it. The Los Angeles Conservatory was founded in 1883, and had a successful career as a preparatory school before extending its activities into the collegiate field four years ago.

Faculty Chamber Concert At Chicago Musical College

CHICAGO.—On Dec. 13, in the Chicago Musical College recital series, Rudolph Ganz, pianist; Hans Hess, cellist; and Hans Basserman, violinist, gave a chamber-music program that included Beethoven's Violin and Piano Sonata in A minor, Op. 12, No. 2; Prokofiev's Violin and Piano Sonata in D major, Op. 94; and Mendelssohn's Trio in C minor, Op. 66.



Mildred Dilling, harpist, with Prince Axel of Denmark, as she returned from Europe on board the Queen Elizabeth

Syracuse University Stages Luening Opera

SYRACUSE, N. Y.—The Syracuse University opera workshop gave a performance of Otto Luening's opera, Evangeline, on Dec. 13 in Crouse Auditorium. Mr. Luening served as musical director for the production of the opera, for which he wrote both the music and the libretto, which is based on Longfellow's poem. Ruth Ives was the stage director; Lou White was the chorus-master; Dorothy Linzey and William Zimmerman were the pianists; and Robert Perkins was the organist. Leading roles were taken by Robert Young, Jean Wahl, Vincent Reed, Grant Pulen, Jack Hagelberger, Jerome Reed, and Raymond Harrington.

Neidlinger Pupils Appear On Metropolitan Stage Opera

Three pupils of Alvira Neidlinger are currently appearing with the Metropolitan Opera Company, and another has recently appeared on the Metropolitan Auditions of the Air. The three singers on the Metropolitan roster are Jean Browning-Madeira, Hugh Thompson, and Clifford Harvuot; and Robert Reeves appeared on the radio program on Dec. 12. Other pupils of the Neidlinger studio who are active in the fields of concert, opera and musical comedy are Jean Carlton; Harold Haugh; Frank Rogier, of the Broadway productions of The Medium and The Telephone; and Isabel Bigley, of the London company of Oklahoma!

La Forge Pupils Appear In Connecticut Concerts

Walter Lowe, bass, and Erin Ballard, pianist, were guest artists with the New Canaan (Conn.) Community Orchestra on Dec. 14. Mr. Shuster is a pupil of Frank La Forge, and Miss Ballard is a pupil of Ernest Berumen. Robert Shuster, baritone, with Mr. La Forge at the piano, appeared in recital in Stamford, Conn., on Dec. 15.

Casper and Stang Give Newark Duo-Piano Recital

NEWARK.—Richard Casper and Richard Stang gave a two-piano recital in Griffith Auditorium on Dec. 3, under the auspices of St. Benedict's Preparatory School. Their program included works by Arensky, Liszt, Grieg, Chopin, Copland, Bach, Beethoven, Gershwin, and Rachmaninoff, both in two-piano arrangements and in solo groups by both pianists.

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RECITALS

(Continued from page 24)

these works he revealed a range of color and an emotional freedom which had been lacking earlier. This young pianist has an excellent equipment. Whether he will develop the musical intelligence and imagination to win distinction with it remains an open question.

R. S.

Aaron Rosand, Violinist (Debut) Town Hall, Dec. 27

At his first New York recital, Mr. Rosand disclosed a first-rate technique. Still in his early twenties, the young violinist appeared quite at ease on the stage. Throughout a program that comprised sonatas by Tartini-Kreisler (Devil's Trill), Franck, and Hindemith (Op. 31, No. 2, for violin alone); the Sarabande and Gigue from Bach's unaccompanied D minor Partita; and the first movement of Paganini's D major Concerto, he was always in perfect control.

He played with an ample, if not big, tone, whose resonance seemed to give it unfailing carrying-power, and which was often exceedingly lovely. His intonation, moreover, was impeccable and a constant source of delight. But Mr. Rosand did not measure up musically to his technical accomplishments. While passages here and there revealed a certain musical awareness and sense of detail, he showed little comprehension of large structures. His performance lacked urgency and sweep and was almost totally devoid of spontaneity; and the total effect seemed rather mechanical, although there was sheer beauty of sound as compensation. Artur Balsam provided excellent accompaniments, and was especially pleasing in the Franck.

A. B.

Doda Conrad, Bass Town Hall, Dec. 28

Doda Conrad had postponed his recital, originally scheduled for Dec. 12, to a date more than a fortnight later, but he still did not put it off long enough. All evening long he was obviously suffering from a severe cold, which he endeavored to thwart by applying an inhaler to his nostrils before, during, and after nearly every song. Even so, hoarseness, an occasional lack of resonance, and a generally intractable mechanism of tone production tended to prevent him from realizing all his best artistic intentions.

These intentions, however, were of so high an order that the good results of the recital considerably outweighed the effects of the singer's indisposition. His program offered an arresting and individual choice of materials, most of which were either unknown or decidedly unfamiliar to New York audiences. His admirable feeling for the impulse and flow of a melodic line, his unusual capacity for achieving varied colorations of tone even with a voice that was recalcitrant, his exceptional penetration into the poetic values of words, and the dramatic flair which is a distinguishing feature of his whole artistic personality, all conspired to give his recital real stature. Moreover, his voice, even in poor condition, possessed a majestic resonance in the middle and lower registers, and, except for explosions from time to time, retained a good quality in the upper reaches.

For Mr. Conrad's special use two French composers had written new works. Francis Poulenc contributed Hymne, a broadly impassioned devotional poem translated from the Roman Breviary by Racine. Henri Sauguet provided a somewhat less distinguished song cycle consisting of settings of six of Max Jacob's cynical and ghoulish Visions Infernales, in which the musical ideas were set forth in somewhat fragmentary fashion, with consider-

able dependence upon the French equivalent of what Schönberg calls the Sprechstimme.

Six of Chopin's Polish Songs, Op. 74, sung in Polish, closed the program with interpretations of revelatory power and insight. Earlier, three Gounod arias were also adroitly presented—two from Philémon et Baucis, and one from Le Médecin Malgré Lui. Mr. Conrad's German offerings, capably though less clairvoyantly set forth, were the little known Haydn solo cantata, Die Theilung der Erde; and six Schubert lieder—Sei mir gegrüsst, Der Jüngling auf dem Hügel, Gruppe aus dem Tartarus, Du liebst mich nicht!, Der Musensohn, and Prometheus. Throughout the evening Erich Itor Kahn played the accompaniments with supreme musical sensitivity, technical skill, and tonal balance. C. S.

OTHER RECITALS

Everett Fritzberg, pianist; Carnegie Hall, Dec. 12.

Ruth Geiger-Wolff, soprano; Times Hall, Dec. 14.

Bernard Miller, baritone; Times Hall, Dec. 14.

Anna Carnevale, soprano, and Ermino Bianchi, tenor; Carnegie Recital Hall, Dec. 14.

Marta Burgwin, soprano; Times Hall, Dec. 15.

Sara Osnath-Halevy, singer and mime; Times Hall, Dec. 16.

Martin Kainz, tenor; Times Hall, Dec. 17.

Thebom Soloist In Brahms Rhapsody

Kansas City Program Led
By Hans Schwieger—Kapell
Plays Rachmaninoff Concerto

KANSAS CITY.—Brahms' Rhapsody for Alto Voice, Male Chorus and Orchestra, with Blanche Thebom as an eloquent soloist, and a male chorus from the Conservatory of Kansas City, was a distinctive feature of the season's third pair of subscription concerts by the Kansas City Philharmonic, Hans Schwieger, conductor, in Music Hall, on Nov. 23 and 24. Miss Thebom continued on a high interpretative plane in works by Liszt and Wolf. Arthur Benjamin's Overture to an Italian Comedy, Samuel Barber's Essay for Orchestra, the Overture and Bacchanale, from Wagner's Tannhäuser, and the Cesar Franck Symphony rounded out the program.

When William Kapell, pianist, concluded a rather hectic performance of the first movement of Rachmaninoff's Third Concerto, with Mr. Schwieger and the orchestra, in Music Hall, on Nov. 2 and 3, he rose from his chair, and whispered in the conductor's ear. Both retired to the wings, leaving the audience in a state of conjecture. After a short interval, a stagehand appeared with the piano lid, which had not been missed by anyone except Mr. Kapell. The acoustics were thus presumably adjusted, but the performance did not quite come off. The fact that it was election night offered a plausible explanation, though Mr. Schwieger needed none, since his performances of Ravel's Alborada del Gracioso, Kodály's Háry János Suite, and Wagner's A Siegfried Idyl found full favor with the audience. On the following night, the Rachmaninoff concerto was presented with better rapport between conductor and soloist, and Mr. Kapell's pianism conveyed the emotional music with stirring effect.

Too few people attended the concert by the Orchestre National, with Charles Munch conducting, in Music Hall on Nov. 5. Those who did hear the program were rewarded by the work of a superb orchestra, masterfully directed.

BLANCHE LEDERMAN

Stein Presents Four Artists In Town Hall Program

On Nov. 6, in Town Hall, William L. Stein presented four young artists in a program called "Promising Talent Bows." Marie Rondahl, coloratura soprano; Simons Bermanis, tenor; Frances Paige, soprano; Gerald and Wilfred Beal, violinists, who played Honegger's Sonata for Two Solo Violins, and Conchita Gaston, Spanish singer, made up the list.

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BOOKS

(Continued from page 25)
and fittingly. . . They may be divided into two groups; in the first are those which are indicated by con-

ventional signs or a few small notes; in the second are those which lack signs and consist of many short notes. . . A prodigious use of embellishments must be avoided."

At great length and in illuminating detail, Philipp Emanuel discusses and explains trills, the weighty question of

the appoggiatura, the turn, mordents, the snap (der Schneller), the fermata, and the rest of the mysteries of ornamentation. If the book contained nothing else, this chapter alone would provide all who play (and also sing) Bach and his contemporaries with a liberal education. Indeed, of all the notable studies of this subject, the Versuch supplies the cornerstone.

The book makes endlessly fascinating reading to those not frightened by crowding technicalities. Now that it is accessible in fine English and in its majestic fullness, it ought to form a priceless possession of every English speaking pianist not yet steeped in its instructions. In addition to his editing and his superb translation, Mr. Mitchell has greatly enhanced the value of the Essay by the copious and illuminating footnotes with which he has enriched it, and which furnish constant proof of his exhaustive scholarship. The four pages of bibliography he supplies at the close of the volume are by no means its least valuable feature. One matter, however, which surprises one is the omission of any reference to the playing or the writings of Wanda Landowska. This neglect, to call it such, is astonishing in a work of this character and scope.

H. F. P.

BEETHOVEN'S OWN WORDS. Compiled and Annotated by Philip Kruseman. Translated by Herbert Antcliffe. 57 pages. C. F. Peters Corporation. New York, 1948. \$2.40.

Philip Kruseman, who compiled and annotated this little collection of Beethoven's sayings on a number of subjects (including art, composing, nature, himself and so forth) claims to have been "amazed" in assembling them "at the large number which are unknown to most of his admirers." This reader cannot share Mr. Kruseman's amazement. The tiny book is scarcely more than the familiar assortment of Beethoven statements and moralizings from the Conversation Books and elsewhere. Lumped together, these have a tendency to make the composer a more or less insufferable prig, a plaster saint untouched by human defilement, which we well know he was not.

The author has followed each saying with a brief explanatory note, and each section is prefaced by some appreciative and quasi-historical paragraphs. Herbert Antcliffe has translated Beethoven's words. The little volume may make a popular gift book.

H. F. P.

CLAUDE OF FRANCE, the Story of Debussy. By Harry B. Harvey. 190 pages. New York, Allen, Towne and Heath, Inc., 1948. \$2.75.

Harry B. Harvey has written most charmingly about Debussy. His book is classified as a "musical biography for young people," but as a matter of fact the little volume can be thoroughly enjoyed by readers of all ages. In a number of ways it is more interesting than many a more ambitious tome. Within a short space, the author supplies a remarkable amount of factual and critical information in a most readable style. He has derived a good deal of this information from people who knew the composer of Pelléas and La Mer, and his pages are populated by a number of well sketched figures, among whom one finds Tchaikovsky's patroness Mme. van Meck, the sympathetic Albert Lavignac, and others prominent in Debussy's story. Furthermore, the book, for all its unpretentiousness, captures not a little of the spirit of the French capital and of its distinctive artistic life. In its fashion, Claude of France is a real achievement.

H. F. P.

OPERA LOVERS' COMPANION, edited by Mary Ellis Peltz and sponsored by the Metropolitan Opera Guild. 381 pages. Profusely illustrated. Chicago-New York: Ziff-Davis, 1948.

It was a good idea to compile the many articles written by authorities for the Guild's magazine, *Opera News*, about 38 operas in the Metropolitan's recent repertory. Many of the expositions were written by Herbert F. Peyser of MUSICAL AMERICA's staff, and are well worth reading. There are also interesting pieces by Alfred Frankenstein, André Maurois, Edward Dickinson, Emilio de Gogorza, Herbert Graf, Kathleen O'Donnell Hoover, Paul Stefan, and a dozen or so others.

Q. E.

MARKS AND REMARKS, by Thomas Fielden, 101 pages. London, Joseph Williams, Ltd., 1948.

This volume, by the Professor of the Piano at the Royal College of Music and Examiner to the Associated Board of the Royal Schools of Music was first published in 1937 by the Oxford University Press. This keen and detailed discussion of problems connected with musical examinations has now been enriched with an appendix supplementing some of the matters which confront teachers preparing their pupils for aural tests, reading tests and other problems which arise in musical examinations.

JOSEPH CLOKEY, In Every Corner, Sing, An Outline of Church Music for the Layman. 85 Pages. Morehouse-Gorham Co., New York.

An interesting and useful pamphlet, especially recommended to small churches where congregational singing is very important.

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ORCHESTRAS

(Continued from page 27)

Cosmopolitan Little Symphony Town Hall, Dec. 26

The Cosmopolitan Little Symphony, conducted by Everett Lee, made its second New York appearance at this concert, with Todd Duncan, baritone, as soloist. The novelty of the program was Jan Meyerowitz's Spectral Music for Strings, which had its United States premiere. Mr. Duncan sang the aria, Qui donc commande?, from Saint-Saëns' Henri VIII, and also the Danse Macabre, in its original version, for solo voice and orchestra. The orchestra played K.P.E. Bach's Concerto for Orchestra; in D major; Mozart's Prague Symphony; and Stravinsky's Suite No. 2.

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Members' Concert

Hotel Plaza, Dec. 27

New York Philharmonic-Symphony.
Charles Munch conducting. Hotel Plaza, Dec. 27:

Excerpts from Suites 1 and 2,
from Dardanus.....Rameau
(Edited by Vincent d'Indy)
Suite from Incidental Music to
Pelléas et Mélisande.....Fauré
Symphony No. 38, D major,
K. 304 (Prague).....Mozart
Waltz, The Beautiful
Blue Danube.....Johann Strauss

As is generally the case with affairs of this sort, the social aspects of the season's first special concert for members predominated over the musical ones. The latter were properly unadventurous, and imposed no strain on the numerous hearers. The playing as such was spirited and enjoyable even if lacking the polish the orchestra cultivates in Carnegie Hall. Mr. Munch took the music at a smart clip and the entertainment, discounting intermission, was over in barely more than an hour. Obviously the hearers enjoyed Fauré's pretty music to Maeterlinck's Tragedy, so remote from Debussy's epochal score in its approach to the subject. The Blue Danube was dispatched in almost no time. Mr. Munch appears to have little instinct for the Viennese lilt and the characteristic rubato of Johann Strauss. H. F. P.

Jewish Appeal Concert

Carnegie Hall, Dec. 28

Leonard Bernstein, conducting 75 members of the New York Philharmonic-Symphony, and Yehudi Menuhin, violinist, returned to the New York concert stage at a benefit concert for the junior division of the United Jewish Appeal of Greater New York. The playing of both The Star Spangled Banner and Hatikvah, anthem of the state of Israel, preceded the concert.

Mr. Menuhin opened the program as soloist in Bach's Second Concerto, in E major, and Beethoven's Concerto in D major, Op. 61. The remainder of the program included Gershwin's American in Paris and Stravinsky's Suite from The Fire Bird.

Mrs. Eleanor Roosevelt, introduced by Henry Morgenthau III, chairman of the concert committee, addressed the audience during intermission.

R. K.

National Orchestral Association

Carnegie Hall, Dec. 18, 2:30

This program was devoted to the National Orchestral Association's Christmas celebration, with the orchestra, conducted by Leon Barzin, augmented by the Desoff Choirs and Anita Zahn and the Duncan Dancers. The first half of the afternoon was given over to a Christmas pageant enactment of the story of the Nativity; the second half began with a performance of Berezowsky's Christmas Festival Overture, and ended with the singing of carols. The program was charmingly done, and the subscribers' children, who made up most of the audience, seemed to enjoy it completely. A. C.

Cincinnati Concert

To Appear on Television

CINCINNATI.—An important step in the field of television will be taken on Jan. 5, when Andre Kostelanetz's entire concert with the Cincinnati Symphony will be televised over WLWT. This is said to mark the first time that a regular concert by a symphony orchestra will be televised in its entirety. The program will include two Chopin transcriptions, Addinsell's Warsaw Concerto, Khachaturian's Masquerade Suite, Falla's Ritual Fire Dance, two Strauss Waltzes, Mr. Kostelanetz's transcription of Debussy's Clair de Lune, and the Kern-Bennett Symphonic Story.

Vasquez Guest In Indianapolis

Mexican Conductor Leads Symphony in Two Concerts That Include Own Works

INDIANAPOLIS.—José Vasquez, conductor of the Orquesta Sinfónica de la Universidad Nacional de México, appeared as guest conductor of the Indianapolis Symphony on Dec. 4 and 5, while Fabien Sevitzky, the orchestra's regular conductor, directed concerts in Mexico. He presented two of his own works—Triptych Symphony, and Suite for Strings in Romantic Style. Ingenious and skillful in its use of the orchestral palette, the Triptych is colorful and provocative, though its material is generally derived from Ravel and Debussy. The Suite, though soundly conceived, seemed too long, and did not sustain its interest. In addition to his own compositions, Mr. Vasquez also presented Beethoven's Fifth Symphony and Dukas' The Sorcerer's Apprentice. He played the Dukas scherzo with considerable wit and gusto. His treatment of the Beethoven symphony was neither orthodox nor factual. Yet if he did not conform to tradition, he at least brought a refreshing, uninhibited manner to a much abused masterpiece. He was warmly received by the audience, and applauded as much for his simple manner as for his music.

The season of the Indianapolis Symphony opened on Oct. 30 and 31, with Mr. Sevitzky offering the world premiere of an Introduction and Scherzo, by Lionel Barrymore, commissioned by the conductor. The piece is derivative and unimportant, but it served to reveal a finely integrated orchestral ensemble, with a special tribute due to the strings and woodwinds. This is the best sounding orchestra Indianapolis has yet possessed; throughout the program it gave the effect of mid-season perfection rather than opening night insecurity. Mr. Sevitzky also presented Debussy's two Nocturnes—Nuages, and Fêtes; excerpts from Wagner's Die Meistersinger; and Tchaikovsky's Sixth Symphony.

Ginette Neveu, violinist, made her first appearance in Indianapolis in the concerts on Dec. 6 and 7, playing the Beethoven Concerto with an approach so intense that the listener was nearly as exhausted as the soloist. Her Beethoven was almost as morbid as Tchaikovsky; she is too gifted a violinist to err in this direction. In Bach's Second Suite, which opened the program, Harriet Peacock was the flutist, but the strings played so brightly that the flute was barely audible until near the end of the piece. Mr. Sevitzky closed the program with a warm reading of Brahms' Fourth Symphony.

Pierre Fournier, cellist, appeared for the first time in Indianapolis in the concerts of Nov. 20 and 21, giving the first United States performance of Martinu's Concerto No. 3, and also playing Tchaikovsky's Roco Variations. EDWIN BILTCLIFFE

William Kapell Plays Under Katz in Dayton

DAYTON.—An air of intimacy, a sense of family, surrounded the Dayton Philharmonic's concert in Memorial Hall on Nov. 30, as Milton Wohl, concertmaster, and Eleanor Foster, first cellist, played the solo parts of the Brahms Double Concerto, with Paul Katz conducting. Orchestra and soloists traversed the score, one of the most difficult undertaken this season, with confidence and understanding, and with evidences of careful rehearsal. Mr. Wohl played the Muir-McKinzie Stradivarius, obtained for him by Robert Dietz, Dayton violin collector. Rumors are that someone may purchase the costly instrument for the orchestra. The rest of the program contained a routine performance of Mozart's Overture to Don Giovanni,

and more colorful readings of the Prelude and Love-Death, from Wagner's Tristan and Isolde, and Stravinsky's Suite from Petrouchka.

William Kapell, pianist, was soloist on Oct. 29, as the orchestra launched its sixteenth year under Mr. Katz's direction. In his Dayton debut, playing Rachmaninoff's Third Concerto, the thin-faced young pianist left his mark on the memories of his listeners. Once pianist and conductor settled differences of opinion on tempo in the first movement, a rapport was established that resulted in a nicely integrated performance. Mr. Katz had opened the program with Weber's Overture to Euryanthe, in which the orchestra revealed a new maturity, a positiveness of conviction, and a well proportioned tone. The program ended with Sibelius' Second Symphony, played with clarity of purpose and devotion.

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The State of Music in Spain

(Continued from page 9)

the National Symphony, which took part in the San Sebastian festival.

Guest conductors provide the National Symphony's season of Friday matinees (at seven o'clock) in the Palace of Music, one of the many fine motion-picture houses on the main avenue. The concerts are invariably sold out. The most interesting works I heard in the first few concerts of the season were Bartók's Concerto for Orchestra (conducted by Ernest Bour), Mahler's Fourth Symphony, and Bruckner's Fifth. In general, the American concert-goer finds the symphony programs of Spain lacking in novelties. This shortcoming may be attributed, at least in large measure, to the difficulty of obtaining up-to-date scores here. The absence of nearly all the modern masterpieces of Russian orchestral repertoire is, of course, a special drawback; from this body of works I have seen none programmed, except for a single performance of Prokofiev's Peter and the Wolf, in Barcelona. But Schönberg, Vaughan Williams, Copland, and other non-Russian contemporary composers were equally unrepresented while I was in Spain, though some of their works may possibly have appeared on the lists at other times. An even stranger phenomenon, to me, was the small attention the Spanish concert-goer pays to the accredited works of his own countrymen—Albeniz, Falla, Granados, and others—although their merits are, of course, recognized. The

fact that this music is frequently heard in other milieus than that of the concert hall tends to lower it in the estimation of cultivated Spaniards.

The performances of the National Symphony are undoubtedly first class; its string section is especially good. At the moment there is some talk that Jose Iturbi may take the orchestra to the United States later this season. Mr. Iturbi has visited Spain twice in 1948, playing recitals and conducting from the piano in five or six of the principal cities.

SOLOISTS of Mr. Iturbi's prominence are infrequent visitors to Spain these days. The only guarantee of a successful tour is provided by a closed-membership organization sponsoring concerts in about twenty cities; ten years ago forty cities were included in this arrangement. This year will bring visits from Gyorgy Sandor, Nibya Marino, Jacques Thibaud, Ida Haendel, Maria Caniglia, Ebe Stignani, and a few others. In Barcelona, independent concerts are often scheduled, and also in Madrid, for both cities maintain an extensive musical activity. In Madrid, Antonio Fernandez-Cid, music critic of *Arriba*, told me that he published more than three hundred reviews in 1947-48.

In Barcelona, the Municipal Orchestra is directed by Eduard Toldra, who gives a season of two series of eight concerts, as well as four popular programs. Two other orchestras also serve the Barcelona public—the Cham-

ber Orchestra, conducted by Napoleone Annobrizzi; and the Iberia, and Profesional de Camara, of which Enrique Casals, brother of the famous cellist, is director. There are also string quartets in Barcelona; as in Madrid.

The city's chief musical attraction, however, seems to be the famous Liceo Opera, which gives sixty performances each season. Last week I attended a performance of Giordano's *Fedora*, and found the singers and the orchestra very fine indeed. The Liceo celebrated its hundredth anniversary last year. Smaller than the Metropolitan, it maintains the proverbial European elegance, for evening dress is *de rigueur* for boxholders and patrons in the parquet, and the budget for artists and settings is liberal. A spring season of ballet is also given. Col. Wassily de Basil's Russian ballet recently danced here, and may become a permanent fixture, inasmuch as adequate funds are available. The city and province of Barcelona give an annual grant to the Opera. They also maintain the School of Music and Declamation, which includes a Theater Institute, with departments of declamation, scenography, dance, and history of the theater; the Municipal School of Music; and the Conservatory of the Liceo.

To round out the picture of Spanish musical activity, it is important to mention the many choral societies which are an integral part of the musical scene, especially in the northern provinces. Valencia and Bilbao also possess symphony orchestras, and there is a chamber orchestra in Seville.

SPANISH composers are greatly in evidence in Madrid. Chief of the present group is Joaquin Rodrigo, a blind Valencian. His Concerto of Aranjuez, for guitar and orchestra, has received wide acceptance, and is recorded; he has written works for piano as well as for orchestra. Other active composers are Guridi, Munoz Molleda, Leoz, Javier, Alfonso, Surinach, Toldra, Blanafort, Del Campo, and Mompou. Ernesto Halffter, one of the best known Spanish composers, lives in Lisbon, Portugal.

Musical criticism in Spain is represented mainly by Fernandez-Cid and Sainz de la Maza, in Madrid; and by Jaime Pahissa, Menendez Alexandre, Montsalvatje, and F. Zanni, in Barcelona. Some phonograph recording is being done in San Sebastian, and there is talk of a government subsidy for this purpose, but modern materials and equipment are not now available in sufficient quality or quantity. Not many musical books and periodicals are in evidence; of the available musical dictionaries and encyclopedias, a number were published in Argentina.

My narrative of this trip would not be complete if I were to omit the journey I plan to undertake tomorrow, to the Pyrenées Orientales, where I expect to spend a day or two with Pablo Casals, who lives in voluntary exile, teaching a small number of gifted pupils from all parts of the world. I met his niece, Pilar Casals, here in Barcelona, and look forward to her Paris debut in the near future, for she is a very fine cellist, trained by her renowned uncle and her father. Like all musical youth in Europe, she hopes some day to visit "Las Americas."

Obituary

ELIZABETH DUNCAN

Elizabeth Duncan, older sister of the famous dancer, Isadora Duncan, died of a heart ailment on Nov. 30, in Tübingen, Germany, at the age of 77. She had gone to Tübingen, in the French zone of Germany, to establish a dancing school. In the earlier phases of her career, Elizabeth Duncan pioneered with her sister in the discovery and exploitation of a "free" style of dancing. After the death of her sister, Elizabeth Duncan turned her attention to dance education, founding schools in France, Germany, and the United States to perpetuate the principles of Isadora. She was born in San Francisco, and came to New York with her sister in the late 1890's. In 1904, she separated from her sister, to found a school in Berlin. For more than forty years her activities were divided alternately between the European continent and the United States. She last returned to this country a year ago, in an effort to establish a National Foundation of the Dance in memory of Isadora. She will be buried beside her sister in the Père Lachaise Cemetery in Paris. She is survived by two brothers—Augustin, vice-president of Actors Equity, and Raymond Duncan, head of a Paris dancing school.

DONALD BRIAN

GREAT NECK, L. I.—Donald Brian, singer and dancer, who created the leading male role of Prince Danilo in the American production of *The Merry Widow* in 1907, died at his home here on Dec. 22. He was 73 years old.

Although he had appeared in numerous stage productions, it was not until he assumed the role of Danilo, on short notice, that he became well known in light opera. Other productions in which he took part were *The Dollar Princess*, *The Silver Slipper*, and *The Chocolate Soldier*. He retired permanently in 1939. His wife and one daughter survive him.

WILLIAM ARMS FISHER

BROOKLINE, MASS.—William Arms Fisher, composer, and for forty years publishing manager and editor of the Oliver Ditson Company, of Boston, died here on Dec. 18 at the age of 87.

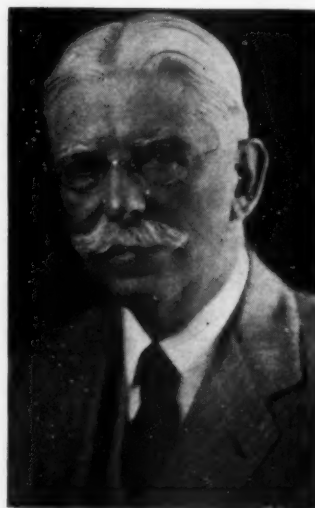
Born in San Francisco, Mr. Fisher first studied piano, organ, and theory with John Paul Morgan, of Oakland. He later studied singing with several teachers in New York, canon and fugue with Horatio Parker, and composition with Antonin Dvorak at the National Conservatory, where he later taught. He also had voice lessons with William Shakespeare in London. He became associated with the Ditson firm in 1897, and remained with them until 1937, serving as editor, manager and vice-president.

His published music includes works for piano and violin, choruses, and arrangements of various tunes. Among the last is the *Largo*, from Dvorak's *New World Symphony*, with the text *Goin' Home*. He was editor of several compilations, including *The Musicians Library*, *The Music Students Library*, and *A Course of Study in Music Understanding*. He edited a volume of sixty Irish songs, and was the author of the short but valuable *Notes on Music in Old Boston*.

His wife, the former Emma Roderick, survives him.

SAMUEL ERNEST PALMER

LONDON.—Samuel Ernest Palmer, holder of the first peerage conferred for services to music, died on Dec. 8, at the age of ninety. The eldest son of Samuel Palmer, a founder of Huntley & Palmer, the biscuit company, he was made a baron in 1933, jubilee year of the Royal College of Music, for his work in founding endowments and scholarships in music schools. Lord Palmer was a vice-president of the Royal College of Music. The Worshipful Company of Musicians gave him the honorary free-



William Arms Fisher

dom of their organization in recognition of his services to music, which included the founding of the Royal College of Music Patrons Fund, the Ernest Palmer Fund for Opera Study, the Berkshire Scholarship, two scholarships at the Guildhall School of Music, and other endowments.

The title descends to Lord Palmer's eldest son, the Hon. Cecil N. Palmer, who, in 1909, married Marguerite, daughter of the late William McKinley Osborne, of the United States.

WALTER HOWE

WORCESTER, MASS.—Walter Howe, 59, director of the Worcester Music Festival, was found dead in a chair at his home, on Dec. 16. Two burners of a gas stove were open, and Medical Examiner, Dr. Julius J. Burgiel, said that Mr. Howe had

committed suicide. His death occurred only a week before he was scheduled to conduct the first choral rehearsal for the ninetieth Worcester festival next October.

Mr. Howe's entire professional career centered in Worcester, except for twelve years in Norfolk, Va., from 1910 to 1922, where he was organist and choirmaster of St. Paul's Episcopal Church, and conductor of the Norfolk Handel and Haydn Society, the Norfolk Opera Company, and the Norfolk Civic Orchestra. After his return to Worcester, he became Festival organist in 1928. In 1933, when the late Albert Stoessel was musical director of the Festival, Mr. Howe was appointed associate conductor and manager. Two years later, he succeeded Albert Wassell as conductor of the Worcester Philharmonic. In 1937 he followed John Vernon Butler as conductor of the Worcester Oratorio Society. He was named director of the Festival in 1944, after the death of Mr. Stoessel. He was also music director of Abbott Academy. His compositions include a piano concerto, and an anthem, *Hymn to the Trinity*, based upon a Gregorian melody. He is survived by his wife, a son, and a daughter.

FRANCESCO DE LEONE

AKRON, O.—Francesco de Leone, composer, died here following a heart attack, on Dec. 10. He was 61 years old. Born at Ravenna, O., he received his musical education at the Dana Institute of Music, and the Conservatory of Naples. His works included pieces in practically every form, but he is best known for his Indian opera, *Algila*, which was first performed here in 1924, with a cast that included Edward Johnson, now general manager of the Metropolitan; Mabel Garrison, Metropolitan soprano; Cecil Fanning, baritone, and Francis J. Sadler, bass. He founded the music school that bears his name, and also organized the department of music at the University of Akron.



COMMUNITY CONCERT'S ANNUAL CONVENTION

1. Backstage at the Metropolitan, Risë Stevens and James Melton entertain members of the Community Concert staff following a performance of Mignon: John Thayer; Alma Lauritzen; Roy Williams; Marion Evans, Community's assistant western manager; and Bob Ferguson, vice-president of Community Concerts

2. Rose Bampton's party at her Nyack, N. Y., home doubled as a birthday party for her manager, Lawrence Evans, who cut his cake before Mrs. John Sheldon had finished lighting it. Grouped around them are Dan Poole; Florence Strandberg; Arthur Wisner, Community vice-president; Marjorie Lee; Harold Kendrick (standing); and Miss Bampton and Norma Olson (seated)

3. Members of the Philharmonic Piano Quartet at a luncheon in the Carnegie Lounge following their concert for the Community Concert staff. The pianists—John Scales, Bertha Melnik, Ada Kopetz, and Max Walmer are in evening dress; with them are Abbott Lake; "Mom" Johnson; Marion Sistaire; Flora Walker, Community booking manager; and Edgar Kneidler

4. At a supper party in the Sherry-Netherlands Hotel, Robert Ferguson, Community Concerts vice-president, accompanies Cloe Elmo and Italo Tajo in a vigorous Italian duet

5. At the Hampshire House apartment of Maryla Jonas, Larry Bernhardt, Community eastern manager, and Miss Jonas plot a campaign on the pianist's cake. Listening in and eager for success are Don Witham, Melvin Holtz, Willard Sistaire, Thomas Thompson, Henry Deverner, and William Richards

6. Mona Paulee helps Pacific coast manager Dave Ferguson with the hand-to-mouth problem, while other guests at the soprano's party watch with varied emotions: Mary Louise Rowlette, Richard Suter, Amelia Sperry, Joe Stover, and Ethel Mills

7. Following Vronsky and Babin's duo-piano recital for the Community conference, at Carl Fischer Concert Hall, they presented each member of the staff with an autographed copy of their latest record album. Gathering round to get their albums are staff members Don Andrews, Benita Shields, Mary Jane Pollock, Herbert Fox, Aurelia Ferguson, and Leonard Exum

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